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National Report

Robin Hood Dell Features The Cleveland Orchestra

Philadelphia. — Hilde Gueden's "Goodbye Mr. Krips" along with the two week visit of the Cleveland Orchestra were the unusual aspects of the six-week Robin Hood Dell season which closed August 1. The beautiful Austrian soprano was scheduled to sing July 24 at a concert to be conducted by her fellow countryman, Josef Krips.

During a mid-day rehearsal with the Philadelphia Orchestra, Mr. Krips, who had made a highly successful

making their triumphant European tour at the time.

A huge crowd turned out for the opening concert, many wearing overcoats to cope with an unseasonable night. Erica Morini was the soloist for the visitors from Ohio that night. The orchestra, in an all-Beethoven program, impressed as finely drilled, and as having grown in security of attack and precision since earlier appearances in the Academy of Music. Miss Morini found an ideal collabo-

ception so warm as to indicate the coloratura soprano has become the "Darling of the Dell." The conductor's stay was marked by a performance of Rachmaninoff's second symphony that elicited bravos.

Franz Allers was conductor for a program on which Robert Merrill displayed the most engaging platform manner of his many Dell visits. Allers paced the orchestra through a performance of Ravel's "Bolero" that will stand with any in memory.

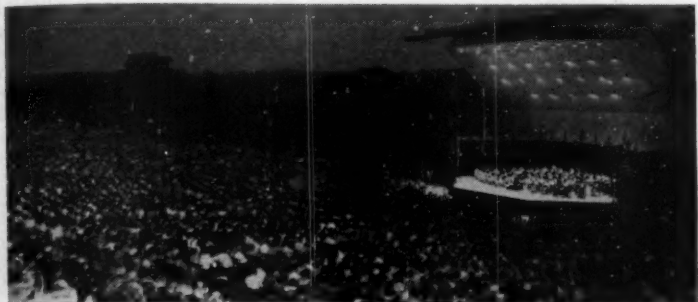
Josef Krips and Michael Rabin combined for one of the outstanding concerts of the season on the Austrian conductor's initial visit. The 22 year old violinist dashed off Paganini's first concerto with pyrotechnics

so dazzling as to inspire a spectator to call out loudly "We have a second Paganini, God bless you!" Mr. Krips impressed heavily with his European preciseness and his knowledgeableness at all three of his concerts.

The exciting Erich Leinsdorf was on the podium for the final three concerts. Jan Peerce, appearing for his 15th consecutive season, helped ring down the curtain.

Rain forced six postponements, the largest number in many seasons. Overflow crowds were commonplace at the concerts which have been free to the public these recent seasons.

—Eugene B. Moore



Jules Schick

Overflow Audiences marked the Robin Hood Dell season

Philadelphia debut only a few nights earlier, stalked off stage in a rage after Miss Gueden took liberties with the "Czardas" from Johann Strauss' "Die Fledermaus." The soprano burst into tears. The rehearsal was resumed, but before it was ended Krips was critical of Miss Gueden's arrangements which he complained were at odds with the score. When she left the stage, the soprano notified management that she would not sing that night. She went to her hotel, packed up and left for her New York home.

Moura Lympny Substitutes

The frantic management persuaded Moura Lympny, who was scheduled for four nights later, to come right over from New York as a substitute. The pianist, unawed at the prospect of making her Dell debut without benefit of rehearsal, but unnerved by a 90-mile automobile ride in a severe thunder storm, received a respite when the concert was postponed one night by rain.

Miss Lympny was very well received for a performance of the Brahms second piano concerto in which she showed marked insight into the gaiety of the score.

Miss Gueden, rescheduled into Miss Lympny's original booking, returned to the Dell and sang her Viennese songs under the baton of Erich Leinsdorf.

In the interim, the soprano and Krips patched up their differences, expressed the highest respect for each other and performed together at New York's Lewisohn stadium. Miss Gueden had different arrangements of her songs for that occasion.

The season was opened June 16 by the Clevelanders under George Szell. It was the first time in the Dell's 29 seasons that an out-of-town ensemble replaced the Philadelphia Orchestra in the Fairmount Park stadium. The Philadelphians were

rator in the Cleveland conductor and has never sounded better here than in her playing of the violin concerto in D major.

The visitors gained many new admirers in their remaining five concerts, drawing unusually large crowds for purely symphonic programs on two occasions and combining with Vitya Vronsly and Victor Babin in one of the season's artistic highlights, a wondrous performance of Mozart's concerto for two pianos in E flat major.

Other soloists to appear with the orchestra were Guiomar Novaes, who gave the Schumann piano concerto in A minor the exact treatment needed to bring this romantic work to full flower, and Margaret Harshaw, Metropolitan Opera soprano in a solid program of Wagnerian arias.

The Dell was closed for one week after the Clevelanders concluded their stay. This also was an innovation.

Philadelphia Orchestra Returns

The Philadelphia Orchestra received a rousing welcome home on July 7, when an overflow crowd of 25,000 turned out despite a threat of rain. They were given a three-minute standing ovation as they walked on stage. The orchestra were noticeably suffering from fatigue their first few nights at home, but gradually regained their full lustrous tone.

Pierre Monteux conducted them at three concerts in which his master craftsmanship was as pronounced as ever. Tosy Spivakovsky gave a vigorous performance of the Tchaikovsky violin concerto at the 83 year old conductor's initial appearance and Claudio Arrau, was the octogenarian's final soloist, performing the fourth piano concerto of the composer he plays as if he owns, Beethoven.

Alfred Wallenstein came to conduct two concerts. Roberta Peters, soloist at his first appearance, received a re-

Van Cliburn Draws Crowd Of 70,000 At Grant Park

Chicago.—The long-anticipated appearance of Van Cliburn in Chicago took place at Grant Park, July 16 and 18, before audiences estimated at 70,000 or more. Howard Mitchell, substituting for Theodore Bloomfield, conducted the first half of each program with poise and with concentration on the musical task at hand—Mendelssohn's Symphony ("Italian"), in A major, on the 16th, and Beethoven's Symphony No. 7, in A major, on the 18th—before joining forces with the young American pianist in the two concertos with which Mr. Cliburn won his spurs in Moscow: Rachmaninoff's Concerto No. 3 in D minor, at the first concert and Tchaikovsky's Concerto No. 1, in B flat minor, at the second.

No Self-Consciousness

The young Texan was commendably free from the self-consciousness that might be expected after so much notoriety. He immediately demonstrated the genuine talent that is his. At the same time he showed that his emotional and musical maturity was commensurate with his years, that one could look forward to greater depth and insight in interpretation as the years roll by. His technical equipment was more than adequate to the demands made upon it by the imperiously challenging Rachmaninoff and Tchaikovsky concertos, though in the former some of the passage work lacked definition, caused by too copious use of the pedal, and some of the fortissimo sections had a hoarseness of tone induced by the excessive stress and strain of a debut performance. But all this may have been the result of faulty microphone adjustment.

In the solo encores, which Mr. Cliburn so generously gave after each concert, one had an opportunity to hear him, unencumbered by orchestral accompaniment. On Wednesday night he played Schumann-Liszt's "Widmung", Chopin's Polonaise in A flat major, and his own "Nostalgia", the latter with more than a hint of Spanish influence. On Friday night he repeated the "Widmung", "by request", as he so unaffectedly announced over the loud speaker, and also Liszt's Rhapsody No. 12, in F sharp minor, Chopin's Etude in E major, and the Ravel "Toccata". Not since the days of Paderewski in his late prime have I heard the Rhapsody played with so much lyrical and unashamedly romantic impulse. In the Chopin etude Mr. Cliburn played the middle section without the distortion of tempo "for brilliant effect", too often the rule these many years.

Many Teen-Agers in Audience

The rapt attention of the many thousands of listeners on both nights, many of them teen-age devotees of the Elvis Presley cult, is a social as well as a musical phenomenon. Listening to this tall, gangling youth, who seems to love people as well as music, I was reminded of the time, thirty-one years ago, when a rangy Middle-Westerner, Charles Lindbergh, raised peoples' hearts and hopes up from the cynicism and corruption of the times. Then, the young Lindbergh was the harbinger of the coming machine age. It may well be that young Cliburn is the herald of a new age in which music will be the nonpareil art of communication for humanity and the agency for the promotion of universal peace. —Howard Talley

Before the Van Cliburn concert at Grant Park, Chicago



Chicago Park Dist.

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Our Disappearing Opera Houses

ONE by one, American cities are having to face up to the vexing problem of retaining or replacing their cultural edifices. Usually, the dilemma is an economic one. It becomes acute when the buildings are privately owned and therefore are subject to business considerations and the natural desire of the property owners to make as profitable a deal as possible for themselves.

Some communities solve the problem provisionally. Others do not solve it at all, or find it so weirdly difficult that only temporary expedients are feasible. New York, thanks to the Lincoln Square project, is among the successful ones. But without Lincoln Square in the offing, we shudder to think what the situation would have been when the private owners of Carnegie Hall announced that the building was to be sold.

Town Hall could have gone too had not New York University stepped in to save the building physically and keep it available for concerts. Town Hall is far from ideal as an auditorium for music, but its threatened removal or conversion to some other use would have left New York with no medium-size concert hall whatever.

PHILADELPHIA, too, managed to hang on to and restore its beautiful old Academy of Music which, with a little less alertness in the right quarters, could well have gone to the wreckers. Boston did not do so well. Only last spring it lost its charming old Opera House which was in need of extensive repairs and improvements. The necessary expenditures appeared unprofitable to the private owners so the historic structure came down, and the New England Athens is left with no accommodations for opera except a movie theatre.

The axe fell most recently in Chicago when, to the consternation and humiliation of the entire city, the owners of the skyscraper Chicago Civic Opera House announced the forthcoming conversion to spectacular film presentations. This

was a particularly heavy blow because Chicagoans quite rightly are proud of this great theatre which is one of the largest and finest of its kind in the world and, along with the San Francisco Opera House, is the best this country currently has to offer.

The best hope for Chicago at the moment seems to be to remodel the old Auditorium Theatre which has excellent acoustics and had, at one time, a certain magnificence. But this course spells progress in reverse to many irate citizens of the Illinois metropolis.

WE HARDLY need point out that such an embarrassment could not occur in Europe where all principal theatres are owned and managed either by the city or by the state. They are as much public institutions as the postoffice, the library or the museum, and they provide permanent homes for opera, symphony, and ballet.

We have many municipal auditoriums in the United States too. But few of them qualify as theatres or concert halls. Most are primarily arenas better adapted to sports events and conventions than to music or drama, and many, with seating capacities running to several thousands, are not equipped to handle adequately even the most routine stage production.

In ironic contrast to this catch-as-catch-can situation in the United States, our tiny and economically harassed Commonwealth of Puerto Rico, with a total population considerably less than Chicago's, is moving at top speed in all fields of cultural and educational activity. It is sponsoring music festivals, ballet, drama and folk music and may soon provide government backing for opera which heretofore has been sustained by private philanthropy.

We would like to make a small wager that a new opera house will rise in San Juan considerably before new opera houses rise in either Chicago or Boston.

A Well-Bestowed Honor

PRESIDENT Eisenhower's appointment of Marian Anderson as a member of our delegation at the next meeting of the United Nations General Assembly is more than just a courtesy honor to a distinguished American woman.

It is, we believe, a symbol of the government's growing awareness of the very real power of cultural forces in world affairs and of the people who represent them. Few musicians in history have been called upon by their countries for so highly placed diplomatic service. It is an unorthodox, but very intelligent, move.

Marian Anderson, we hardly need say, is known, respected, and even loved by many more thousands

of people in Europe and Asia than any American politician, lawyer, or business man possibly could be. They know her voice, they know her great art, they know her deep spiritual conviction. She has moved them personally and directly in the way that only a creative or an interpretative artist can. Her goodwill journey to the Far East last year turned into a triumphal tour.

MISS Anderson has said that she hopes her U.N. assignments will be connected with Asia whose tragic problems she has so recently viewed at first-hand. We hope so too, for Asia, more than any other area of the world, will be gratified to see the esteem in which we hold our outstanding citizens, regardless of race or color.

On the front cover

The career of California-born, American-trained Irene Dalis, mezzo-soprano, has skyrocketed since she won a Fulbright Scholarship in 1952 and utilized it to coach in Germany. One year later she made her operatic debut at the Oldenburg Staatstheater as Princess Eboli in Don Carlo—the role of her Metropolitan Opera debut on March 16, 1957. From Oldenburg Miss Dalis went to the Staatliche Opera in West Berlin where she is still under contract and where she won acclaim for her outstanding portrayals of such roles as Lady Macbeth, Azucena, Ortrud and the Sexton's Widow in Jenufa.

This spring Miss Dalis made her Covent Garden debut as Brangaene to the unanimous acclaim of the British press. Her summer schedule includes an appearance at the Hollywood Bowl and this fall she will make her debut with the San Francisco Opera. Sandwiched in between performances there will be participation in the annual two-week Berlin Festival in October.

February will find Miss Dalis once again at the Metropolitan Opera.



IRENE DALIS

MUSICAL AMERICA

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Cincinnati Summer ended with countless performances Donizetti's To be sure to end a one grave later, but Opera far arrived with cape, her her pearly scales into snoring s The am almost pri lectured by threatened The lions one of the of Elinor from New the lions pleasure.) tore" with tino, Iren Wilderma Ross con pearance going pla out boldly impact, a Opening strains in another c appeared, stimulus Butterfly.

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August,

Cincinnati Opera Season Draws Large Audiences

Cincinnati.—The 37th season of Summer Opera in Cincinnati's Zoo ended with Roberta Peters taking countless curtain calls for her performance of the "Mad Scene" from Donizetti's "Lucia Di Lammermoor." To be sure, the opera was permitted to end at its designated spot, one act, one graveyard and one tenor aria later, but for the average Summer Opera fan, the climax of the season arrived with Miss Peters, and her red cape, her dagger, her slim figure, and her pearly throat cascading trills and scales into the air in competition with snorting seals and the roaring lions.

The animals this season behaved almost primly as though they had been lectured by severe maiden aunts who threatened to withhold inheritances. The lions actually roared but rarely, one of the occasions being the debut of Elinor Ross, a dramatic soprano from New York. (Tradition says that the lions roar only when taking great pleasure.) Miss Ross sang "Il Trovatore" with Kurt Baum, Frank Valentino, Irene Kramarich and William Wilderman. The impression Miss Ross conveyed on her first stage appearance anywhere was that she is going places. She can hurl her voice out boldly and commandingly. It has impact, authority and good quality. Opening night there were some restraints in its production. Later on another evening, the inhibitions disappeared, under the more melting stimulus of the love duet of "Madama Butterfly."

Il Trovatore a Smash Hit

"Il Trovatore" was something of a smash hit. The intensely effective Miss Kramarich, the trumpeting Mr. Baum and old reliable Wilderman and Valentino helped make it so. The conductor was Carlo Moresco who kept house for these people.

Zoo Opera opened with a repeat of last season's "Rosenkavalier." Eleanor Steber, Frances Bible, William Wilderman and Dorothy Warenskjold were the Marschallin, Octavian, Baron Ochs and Sophie. Thelma Altman, John Brownlee and Giuseppe Moretti held other roles. This too was a big success, gilded by the proud, prancing Octavian of Miss Bible, the expansive, warm, reflective Marschallin of Miss Steber, the rollicking Ochs of Mr. Wilderman and the marvelously honeyed Sophie of Miss Warenskjold. Fausto Cleva conducted the opera with great thrust and clarity. Mr. Cleva revels in the opportunity to conduct the score and he handle it with enormous, contagious enthusiasm.

"Elixir of Love" brought out Eva Likova and a supporting cast of Charles Anthony, Salvatore Baccaloni and Frank Valentino. Miss Likova certainly stole this and other shows despite an occasional war over tempi with conductor Anton Coppola. (They both lost; as with war everywhere.)

"Carmen" was next with Belen Amaran. Miss Amaran presented us with the face, the figure, the furore and that sufficiently husky voice to suggest abandon, even wantonness. Miss Amaran received a welcome of hefty proportions and she deserved it. The cast around her was strong, in particular the Zuniga of Mr. Wilderman, the bruising Don Jose of Brian Sullivan, the surpassingly sweet, exquisitely sung Micaela of Dorothy Warenskjold. Walter Cassel was a

Gibraltar-like Toreador, and very impressive.

"Boris Godounoff", which was planned as the season's major new venture—it had been missing for 10 years—turned out badly. Italo Tajo had not wholly digested the role and his voice coped with it only intermittently and mostly towards the end. There were some fine touches from Thelma Altman, William Wilderman and Salvatore Baccaloni. Otherwise it was drab.

Dorothy Kirsten's Butterfly brightened that evening greatly. Conley was Pinkerton; Torigi was the Consul and Thelma Altman was Suzuki. Miss



Cincinnati Summer Opera. Above: Eleanor Steber and Eugene Conley in "La Traviata". Right: Eva Likova as Marguerite in "Faust".

Kirsten is a great favorite here though she had not sung Butterfly in years. A whispering campaign about its felicities had preceded the show and Miss Kirsten made the campaign seem understated by her forthright, yet sparkling enactment.

"Faust" was dragged through the Harz Mountains of vocal inadequacy, shabby costuming and provincial stage directing—high barriers all. One bright light gleamed throughout, the dazzling Marguerite of Eva Likova. Italo Tajo was Mephistopheles and he had a good night of it generally but not good enough to get the show off the ground and over those mountains. Cleva conducted powerfully.

"La Boheme" was solid enough, with Nadine Conner, Barry Morell and Eva Likova. Valentino was the Marcello.

A Puccini gala proved one of the

Hollywood Bowl Opening Has Greatest Success In History

Los Angeles.—Hollywood Bowl enjoyed the most successful opening of its 37 seasons on July 8. It was the first sold-out opening concert in history, and attendance ran close to the 20,000 mark. There were of course good reasons for this happy state of affairs. The weather, which may seem constant to non-Californians, but which actually fluctuates enough to have a marked effect on attendance, was nearly perfect. Jascha Heifetz was making his return after two years' absence from the concert stage, and it was seven years since he last played in the Bowl. Eugene Ormandy, fresh from triumphs in West Europe and behind the Iron Curtain with his Philadelphia Orches-

season's biggest hits and Miss Likova was the queen of this particular ball. Elinor Ross made substantial contributions; so did Morell and Conner. The evening caught on and it will be repeated. An opera party, to which the audience was invited, also will be repeated because of popular favor.

Attendance was up 22 percent over last season; 10 percent more money came into the box office. Big crowds were common. The weather was vile. It rained almost daily. Opera in Cincinnati has grown from an average attendance of about seven or eight hundred to a figure of about 2400 this season. Now if only we had a new stage.

—Arthur Darack



tra arrived in time to conduct the Los Angeles Philharmonic.

Heifetz gave a phenomenal performance of the Tchaikovsky Violin Concerto. The mechanics were such as to make one gasp at the nearly incredible perfection of technique and the brilliance and voluminousness of tone. But these were actually secondary to an interpretation of remarkable warmth and of endless subtlety. Certainly this was one of Heifetz's most memorable performances. In response to audience acclaim he added Brahms's Hungarian Dance No. 7 with the orchestra.

Although Mr. Ormandy's time to prepare the orchestra was short, he was able to provide some richly

satisfactory playing, stamped with his own tonal and musical characteristics. There were richness and authority to the playing of Wagner's "Die Meistersinger" Prelude, and unexpected subtleties were revealed in Respighi's "The Pines of Rome". Roy Harris's Symphony No. 3 was read with fine understanding, and the audience gave Mr. Harris an ovation when he acknowledged the applause from his box.

Music from and about Vienna principally constituted Mr. Ormandy's concert of July 10. Hilde Gueden, soprano, made her debut, charming by the beauty of her voice and the well controlled artistry of her singing. She was heard in Zerbinetta's aria from Strauss' "Ariadne auf Naxos", "Non temer amato bene" from Mozart's "Idomeneo", Marietta's Lied from Korngold's "Die Tota Stadt", and Rosalinda's Czardas from Strauss' "Die Fledermaus". Mr. Ormandy's phrasing, unhurried and contemplative, distinguished his interpretation of Schubert's "Unfinished", and he further added a crisp reading of Mozart's "The Marriage of Figaro" overture, the overture to "Die Fledermaus", and the Suite from Richard Strauss' "Der Rosenkavalier".

William Steinberg Conducts

William Steinberg's debut for the season came on July 15, when he conducted the Los Angeles Philharmonic Orchestra in a program of three monuments of the German Romantic school. There was a reflective attitude in the conductor's well considered and somewhat deliberate treatment of Weber's "Oberon" Overture and Schubert's Symphony No. 7, and details were given unusually affectionate attention. Guiomar Novaes played Schumann's A Minor Piano Concerto with great freedom, yet with an authority and musical sensibility that made her interpretation a thoroughly momentous one.

The first Saturday night "Pop" concert of the season was sold out for the annual Rodgers and Hammerstein night. Johnny Green conducted the Hollywood Bowl Pops Orchestra, and the soloists were Gloria Krieger, soprano; Katherine Hilgenberg, mezzo-soprano; Frank Parker, tenor, and Harve Presnell, baritone. The Roger Wagner Chorale assisted.

The Greek Theater opened for the season on June 27, with a one-man season by Maurice Chevalier, which ran for a week. The Jose Greco Spanish Dancers occupied the outdoor amphitheater for the week of July 7, and "Le Ballet de Paris" with Roland Petit and Jeanmaire formed the bill for the week of July 14.

—Albert Goldberg

Ford Announces Performers' Awards

The Ford Foundation has sent letters to several hundred performing artists, conductors, critics, music educators and other qualified persons in the field of music throughout the United States asking them to nominate vocalists, pianists, string, woodwind and brass instrumentalists for awards of \$5,000. Those eligible for nomination must be American artists (United States citizens) whose abilities have been widely recognized on the concert stage but

National Report

(Continued from page 5)

who have not yet achieved the peak of their potential musical reputation. Direct applications by individual candidates will not be accepted.

From these nominations, a panel of consultants to the foundation will make recommendations and ten performing musical artists will be chosen. Selection will be made solely upon criteria of merit but an effort will be made to have some range of instruments represented as the specialties of the artists chosen. The artists selected will be asked to suggest names of American composers to write compositions for them to perform with orchestra. The foundation will offer a total of ten commissions to the composers agreed upon by the artists and the foundation.

Each of ten orchestras throughout the country has agreed to present three of the ten compositions with the performing artist for whom the work was written as soloist. Costs of the commissions and of the additional rehearsal time required for the orchestras' performance will be borne by the

foundation. The \$5,000 award to the performing artists will make it unnecessary for the orchestras to pay fees to soloists for the three agreed performances, and will enable the artists to devote considerable time to the expansion of their personal repertoire as well as to learn the new composition.

It is expected that the ten artists selected from the nominations will be announced early in 1959. Compositions commissioned under the program will probably not be ready for performance before the concert season of 1960-61. The participating orchestras and soloists may schedule the three agreed performances over the seasons of 1960-61 and 1961-62.

The following is a list of orchestras participating in the program for performing musical artists: Atlanta Symphony, Denver Symphony, Detroit Symphony, Houston Symphony, Indianapolis Symphony, Los Angeles Philharmonic, New York Philharmonic, Pittsburgh Symphony, San Antonio Symphony, and Seattle Symphony.

Carmel's Bach Festival Includes Dance and Opera

Carmel, Calif.—Carmel's twenty-first annual Bach Festival, a week of feverish and dedicated activity that yearly turns this fogswamp and intensely art-conscious community into the musical capital of the West Coast, was marked this year by several exciting innovations. Probably the most exciting of all was the fact that the concerts were completely sold out almost a month in advance. There is no doubt whatever that the Festival has come into its own, as one of the most rewarding and entrancing of its kind anywhere in the world. Although still of necessity operating on the meagerest of budgets, with almost all of its musicians contributing their services in return for the chance to make superb music in an enchanting locale, each succeeding Festival has proven increasingly memorable to those lucky enough to attend. Mere word-of-mouth promotion, plus the radio broadcasts of the evening concerts over Berkeley's non-commercial KPFA-FM, attracted such overflow audiences to the Carmel area this year that one wonders if perhaps a month, rather than a week, would suffice to satisfy all those to whom "Carmel Bach Festival" now represents the ideal standard.

From Renaissance to 18th Century

Once again the centrality of Bach was immensely enhanced by a fascinating repertory of orchestral, vocal, and chamber music covering the entire Baroque period, large areas of the late 18th Century, and—for the first time—the High Renaissance. Sandor Salgo, returning for his third year as conductor and music director, revealed once more the rare spirit of adventure, coupled with the vivid personality and technical endowments of his high art, that has made him the ideal choice to direct the destinies of this series of concerts. The crowded and hectic schedule that is uniquely the province of Carmel's Festival would stagger almost any conductor of any quality. To Salgo it seems to

represent a spur to greater achievements.

The orchestra, drawn from young professionals from all over the West, and from as far away as Pittsburgh and Washington, D. C., assembles at the Sunset Auditorium a scant week before opening night, and must prepare six full-length evening concerts plus a number of chamber-music events. I attended this first gathering; Salgo spoke a few words of warm greeting, brought down his baton, and within fifteen minutes had built an orchestra as fine as any chamber ensemble in America today. It was an overwhelming demonstration of musical ability coupled with personal warmth and infectious dedication, and it is to these qualities, no less than to his immense understanding of the baroque and classic repertory, that the success of the Bach Festival must be ascribed.

Among the musical innovations of this year's Festival were the appearance on the program of the dance and of opera. The former was not a complete success, although as an experiment it pointed to what might be done in the future. The Jenny Hunter

troupe from San Francisco gave a somewhat anachronistic "modern" interpretation of some Lully dances that were skilfully executed, but jarred somewhat the patterns of the music. I would like to see the idea of dancing retained at the Festival, but I think a great deal more could be done to demonstrate some of the authentic steps of the Baroque, with music performed in somewhat more respectful treatment than that which the 19th-century Felix Mottl accorded poor Lully.

The opera was a brilliant success: Thomas Arne's fragile but delightful pastoral "Thomas and Sally," performed in high style and enormous gusto, with a splendid group of young singers including Marilyn Poppino, Byron Mellberg, Donna Petersen, and Edward Dunning. The staging, on the rather confining Sunset Auditorium platform, was cheerful and imaginative, and the audience left no doubts that something new and wonderful had been added to the scope of the Bach Festival.

Another highly successful innovation was the beginning of what I hope will be a long series of explorations into the origins of baroque style and its immediate antecedents. Salgo led his small chorus in a single brief but intense motet by the great Flemish master Orlando di Lasso, representing the high-water mark of the polyphonic style so soon to be repudiated by the "modernists" of the Italian baroque. These latter were represented by what was for me the high point of the entire Festival, two movements from Monteverdi's astounding Vesper Service of 1610. The "Sonata sopra Santa Maria" demonstrated the brilliance of Monteverdi's orchestral sense, with the single line of interwoven chant, beautifully sung by Marie Gibson, pointing the way ahead to the chorale treatment of the late Baroque. The hymn "Ave Maris Stella," in which Salgo followed Monteverdi's practice of placing small groups of singers in different parts of the auditorium, illustrated the baroque concept of space as a musical adjunct, and demonstrated the astounding sense of line and harmonic color that distinguishes this towering Italian genius. Again the response to this music will, I am certain, insure the retention of Monteverdi as an adornment to future Bach Festivals.

Maxim Schapiro, the Russian-born pianist whose performances at the Bach Festivals have been widely praised for many years, collapsed of a heart attack during his rendition of Mozart's "Coronation" Concerto, and died backstage moments later. Schapiro, 59, had recently returned to his Bay Area home from an arduous European concert and recording tour. He had refused an invitation to perform at the Brussels World Fair in

order to come to Carmel. The passing of this beloved and noble musician creates an unfillable void in the world of music, and particularly at the Bach Festival he had come to know and honor.

This year's list of soloists included many other old and new friends of the Festival. Colin and Roberta Sterne, who depart soon for Brussels with their ensemble of antique instruments, delighted with a repeat from last year of a charming Telemann concerto for recorder and baroque flute. The Sternes also gave an enchanting morning of music for recorders, virginals, lute, and chromophone. This latter, known also by its German cognate "Krummhorn," is a weird and beguiling ancestor of the oboe, offering an absurd but mellifluous buzz in about the register of an English horn. Lillian Steuber, absent but missed since 1955, returned in Mozart's E flat major Piano Concerto, K. 482, and a solo group by Bach, with marvelous strength and sensitivity. Eva Heinitz performed a Tartini gamba concerto, and appeared in a solo group at a morning concert which the audience made vociferously clear was too short. Alice Ehlers delighted on opening night in Bach's D minor harpsichord concerto, and also joined Ralph Linsley the next night in Bach's Two-Harpsichord reworking of his D minor two-violin concerto. On the same concert the violin version of this concerto was heard, superbly performed by Rosemary Waller, this year's concertmistress, and Barbara Brown, and the merits of the two versions have been discussed on street corners in Carmel all week. Raymond Duste, first oboe in the orchestra, won plaudits in a concerto by K. P. E. Bach, an interesting bridge between the baroque and rococo traditions.

Ludwig Altman in Two Concerts

Ludwig Altman, the distinguished organist of San Francisco's Temple Emanu-El, provided two rewarding concerts at the Church of the Wayfarer. At the first he was joined by a string ensemble and chorus in the first two movements of Bach's Cantata No. 146, which turned out to be reworkings by the composer of the first and second movements of the D minor harpsichord concerto. The second movement of the Cantata, in which a choral line is added to the integral slow movement of the concerto, is a particularly fascinating and amazingly complex conception. On his second recital Mr. Altman played music by the three leading applicants for the post of Cantor at Leipzig in 1723—Telemann, Graupner, and Bach. Interesting as the first two composers may be, one wonders afresh at the stupidity of the Leipzig Council in their begrudgment of the post to Bach as a "mediocre" but inevitable choice.

The major choral works of the Festival included, on opening night, splendid performances of Bach's Cantata No. 4 "Christ lag," and the Magnificat, and on the concluding concert the St. John Passion. This year's chorus was again drawn largely from the Carmel area, trained splendidly through the year by Gilbert Boyer and Angie Machado, augmented by a small professional group from Los Angeles. Most of the vocalists were again old friends: Marie Gibson, a Los Angeles soprano who won last year's San Francisco Opera Auditions, James Schwabacher, San Francisco tenor who also pleased in a group of Dowland songs at a morning concert, Cora Burt Lauridsen, a fine contralto from Los Angeles, and Stanley Noo-

Celebrating the inauguration of the new Redlands Bowl Festival Orchestra, from left to right, Harry Farbmán, conductor, Mrs. George Emmett Mullen, president, Marilyn Horner, soprano, Mr. Farbmán's daughter Patrice, and Joseph Ciano, chairman



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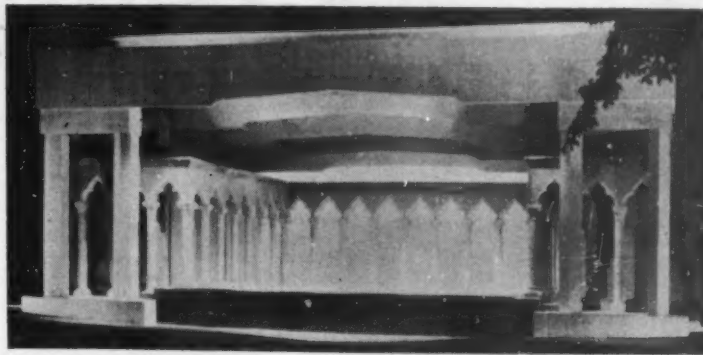
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August,

Caramoor Festival Expands Its Programs



Above: The New Outdoor Venetian Theatre at Caramoor
Right: Joseph Eger, horn, and Jan Peerce as soloists at the opening of the festival



tian nobleman, is an inspiring place to hear music. Because Caramoor is interested in music that does not regularly appear on the subscription season programs, it attracts an alert audience. There is talk that next season Handel's "Hercules" might be undertaken. It is said to be about as long as "Gotterdammerung". But wouldn't that be worth driving a few miles to hear? —Wriston Locklair

Berkshire Festival Returns To Traditional Patterns

Lenox, Mass.—That "Bach madness" of the 'twenties and 'thirties persists in the first weekend concerts of the Berkshire Festival. Charles Munch opened the 21st season on July 4 following tradition closely. For a time he had deviated from the Bach pattern established by Serge Koussevitzky in ranging through 18th Century music. Having set up the Great Composers plan again this year, he found it logical to begin with Bach.

The first program concentrated on the four orchestral suites, played in numerical order. This brought Suite No. 2 before the intermission and provided a soloist in Doriot Anthony Dwyer, who has made this work a specialty. The concert gained momentum progressively from suite to suite so that Nos. 3 and 4 fared better than Nos. 1 and 2. Mr. Munch's highly vigorous way with Bach sometimes leads him to drive too hard early in the evening. More relaxed after intermission, he achieved better artistic balances and the Boston Symphony chamber group played more precisely and more musically.

"Art of Fugue" in Second Program

The "Art of Fugue" became the focal point of the second program. Mr. Munch's highly energized account of this, quite untraditional in most performances, kept the audience much more absorbed than is customary with this "theoretical" craftsmanship. The concert included the Piano Concerto in D Minor with Lukas Foss as soloist. As on the night before, rain cut the size of the audience to just below 3,000.

G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society, conducted the performance of the B Minor Mass in the Music Shed on July 6. The occasion was his retirement after 25

years in this position. The choruses were also observing their 100th anniversary. It was a sentimental occasion for them and their alumni. Some 4,200 people attended.

About a third of the Mass had been cut. Mr. Woodworth's approach was choral in the glee club sense. He achieved brilliant singing when the score allowed him to capitalize on youthful exuberance and radiant voices. He did not probe the depths of feeling elsewhere. The soloists included Adele Addison, Eunice Alberts, Blake Stern, and Donald Gramm. Miss Addison and Mr. Gramm made the most satisfying contributions.

Three Mozart Programs

Of the three Mozart programs that characterized the following weekend, the last received the most rewarding treatment. Again, Mr. Munch's conducting can become problematical, but he appeared happily adjusted to the "Haffner" Symphony and the Piano Concerto K. 467 with Seymour Lipkin as soloist. Mr. Lipkin proved himself a fine musician not only in his interpretation of the work but also in his own cadenzas. His fastidious playing, however, did not always communicate personality.

Hugh Ross conducted the second half of the concert, given over to such choral works as the Kyrie, K. 341, the "Graduale ad Festum Beatae Mariae Virginis", K. 273, and the "Coronation" Mass K. 317. These were a great treat both in content and in performance because of Mr. Ross's interpretative gifts and the Festival Chorus's generally excellent singing, to say nothing of their infrequent appearances on concert programs. Sarah Fleming, Doris Oker-son, Richard Gilley and Lawrence Chelsi made a fine quartet of soloists.

(Continued on page 9)

nan, a fine young baritone from the Bay Area. Among the new singers special mention should be given Margery MacKay, a Los Angeles mezzo active in many concerts there, and Tom Paul, a fine young bass from Washington D. C. Gert Muser, a magnificent German-born bass from the Carmel area, was allotted only the heart-rending arioso in the St. John Passion, but should return for much more in future Festivals.

Another vocal work of great interest should be mentioned: Purcell's dramatic cantata "Saul and the Witch of Endor". A beautifully proportioned setting of a paraphrase from the First Book of Samuel, which added immeasurably to the musical perspective of the Festival.

Ralph Linsley, who has been a Festival stalwart since its inception, presided with taste and authority in the harpsichord continuo during the entire week, and also collaborated in many splendid chamber performances at morning concerts. And once again, working tirelessly and in innumerable contexts to make the entire event the success it emphatically was, there was Dene Denny, co-founder with the late Hazel Watrous of California's most exciting musical week.

—Alan Rich

Ballet Theatre Loses Property in Fire

Nice, France.—Scenery, costumes and other property belonging to the American Ballet Theatre were lost on July 30 when a trailer-truck carrying them caught fire on the road between Toulon and St. Raphael. Lucia Chase, co-director of the company summarized the disaster as follows: "We lost the scenery for twelve ballets, besides 5,000 pairs of ballet slippers, several tape recorders, and some personal belongings of our artists. It was about four-fifths of our material."

The company canceled its appearances at Lausanne and Geneva, but announced that it planned to appear at the Brussels Fair. Other ballet companies offered Ballet Theatre scenery and costumes, and ballet slippers were air-mailed from New York. The United States State Department gave its approval to sending \$10,000 for emergency expenses from funds of the President's Special International Program for Cultural Presentations, administered by ANTA. The loss was estimated by Miss Chase at \$400,000.

Potomac River Site For Performing Arts Center

Washington, D. C.—A bill authorizing the purchase of a Potomac River site for a national center for the performing arts was voted on June 20 by the Senate. It was jointly sponsored by the Senators J. William Fulbright and Alexander Wiley.

The American Institute of Architects, offered to hold a contest for the building design.

Honolulu Features Summer Concerts

Honolulu, Hawaii. — "Symphony under the Stars", a series sponsored by local business firms is given here during July and August by the Honolulu Symphony Orchestra. Carmen Dragon conducted the opening concert on July 4. The rest of the concerts are under the direction of the orchestra's permanent director George Barati.

Katonah, N. Y.—For 12 seasons, musical activity at Katonah has been limited to a series of chamber music recitals in the Spanish courtyard at Caramoor, the estate of Mrs. Walter T. Rosen. This year, a more ambitious project was undertaken, and a special theatre, seating 1500, was constructed to house the venture.

Following an evening of music from Flanders and Spain by the New York Pro Musica in the courtyard on June 14, opening of the outdoor Venetian Theatre was scheduled for June 21. Since the program listed Act II of Gluck's "Orfeo" with Marian Anderson singing the title part, a capacity audience was assured. However, a rain storm shortly before the program was to begin turned back concert-bound traffic on the highways and caused those who had arrived early to seek shelter. But the elements did not cancel the evening: some 500 persons sat out the showers, and the musicians, protected by the stage shelter, carried on. The following afternoon, under a relentless sun, the program was repeated.

Miss Anderson's "Orfeo" is beautifully conceived, even if she does not now have the vocal faculties to make this sublime music truly memorable. What did make a profound impression were the Collegiate Chorale, the Caramoor Orchestra and its musical director, Alfred Wallenstein. This is Mr. Wallenstein's first association with Caramoor and it was, in every way, a most felicitous one. The chorus and instrumentalists were immediately responsive to his directions, and this rapport throughout the performance lifted "Orfeo" to a stirring climax. Before intermission, Jan Peerce and Joseph Eger were heard in Benjamin Britten's curious, seldom-heard "Serenade for Tenor, Horn and Strings".

Wallenstein Conducts Haydn Mass

The weather was cool but otherwise ideal for the June 28th concert, which featured the "Lord Nelson" Mass by Haydn. A "Magnificat" by Monteverdi opened the evening, followed by Samuel Barber's "Knoxville, Summer 1915", with Helen Laird as soprano soloist under Mr. Wallenstein. Since Mr. Barber is a resident of nearby Mount Kisco, there was more than routine interest in his contribution. The text is taken from the late James Agee's vivid reminiscences of boyhood years in the South. It is a strong work, evocative of much that is magic and mystery for a youngster. Miss Laird, a winner of the Blanche Thebom Scholarship, sang beautifully and was recalled time and again.

Haydn's "Lord Nelson" Mass had a strong solo quartet in Lois Marshall, Maureen Forrester, Charles Bressler and Donald Graham. It is the soprano who has the most to do, aside from the spirited writing for chorus, and Miss Marshall was nothing short of magnificent. She possesses a soaring voice which projects to all corners of an outdoor theatre. Its tone and clarity are worth traveling miles to hear, as she demonstrated in the July 6 performance of Handel's "Acis and Galatea". She was assisted in that work, after postponement from July 5, by Mr. Peerce, Russell Oberlin and Mac Morgan.

Although rain interfered with two of the four concerts, this festival made many new friends. The Venetian Theatre, planned around a set of Greek and Roman columns which once adorned the garden of a Vene-

Personalities

Marian Anderson has been appointed by President Eisenhower as one of seven new members of the United States delegation to the United Nations General Assembly. (See editorial, page 4.)

Claudio Arrau recently returned from a four-month tour of Europe which included appearances at the Prague Festival in May. He also made several appearances in Israel, and, on July 21, he began a tour of South America, his first in four years.

Eleanor Steber, who returned from Puerto Rico, where she sang in "La Traviata", "Andrea Chenier", and "Madama Butterfly", opened the Cincinnati Opera season appearing as Marschallin in "Der Rosenkavalier". Her summer schedule includes appearances at the Salzburg Festival ("Vanessa"), and at the Brussels World Fair.

Lucia Missiroli, daughter of Bindo Missiroli, superintendent of the Arena di Verona Opera season, was married to Oscar Rovescalli, Bergamo industrialist, on July 19 at Verona.

Kiril P. Kondrashin has agreed to return to the United States in October and November for a number of opera and orchestra engagements. Definite dates are not set as yet.

Walter Cassel, who created the role of Horace Tabor at the world premiere of "The Ballad of Baby Doe" in 1956, and also sang the part this spring at the New York City Opera, is scheduled to appear in the same role at the Cleveland Music Carnival in September.

Rosalind Elias, who is making recordings in Vienna and Rome, will sing the role of Erika in the European premiere of "Vanessa" in August at the Salzburg Festival.

Mildred Miller appeared at the opening of the Red Rocks Summer Festival in Denver on July 9.

Antonio de Almeida, young American conductor whose permanent post is musical director at the Portuguese Radio, conducted at a festival week in Lisbon during the third week of June. He also appeared as guest conductor with the Berlin Philharmonic.

ductor with the Berlin Philharmonic.

James Pease was married to Miss Adele Leigh, a singer, on June 15, at Caxton Hall, Westminster, London.

Ruth Slenczynska gave a very successful debut recital on June 7 at the Teatro Municipal in Rio de Janeiro, and was immediately re-engaged to give a "Chopin-Liszt Festival" in the same hall on June 12.

Lawrence Winters has been engaged by the San Francisco Opera Company, and will make his coast debut in early October in Orff's opera "Die Kluge".

Donald Johanos, associate conductor of the Dallas Symphony, made his European debut with the Radio Philharmonia in Amsterdam.

Irene Dalis, who made her debut with the Berlin Municipal Opera four years ago, returned to Berlin to sing in the new cast of "Boris Godunoff" on June 26. Following her appearances in Berlin, Miss Dalis returned to the United States, where she is

scheduled to appear at the Hollywood Bowl and make her debut with the San Francisco Opera Company.

William Lewis is the featured singing star of the Sid Caesar Show on the BBC Television in London in a new summer series.

Milton Forst, conductor, sailed July 11 for an extended stay in Europe, where he will fulfill conducting assignments in several European countries.

Lonny Epstein left for Europe on June 27, where she will fulfill engagements in Switzerland. Miss Epstein will also be the only American member to serve on the jury of the International Music Contest in Munich from Sept. 5 to 16.

William Strickland, who last season made his first appearances as guest-conductor in the Orient, in concerts with The Manila Symphony, the Japan Philharmonic Symphony in Tokyo, and the Seoul Philharmonic, has been invited to return to those cities for a more extended series of concerts this coming season.

Mr. Strickland, who for the past 3 seasons has been Musical Director of the Oratorio Society of New York has been granted a year's leave of absence from that post, to permit him to accept the invitations.

Zvi Zeitlin, who completed a tour of sixty concerts in the United States and Canada, has left for his fourth consecutive Latin American tour. On July 8, he appeared with the Caracas Symphony playing the Beethoven Concerto and Lalo's Symphonie Espagnole.

Frances Yeend departed for a three month European tour on June 17. Miss Yeend was to make her debut at the world-famous Verona Arena, in late July, in the title role of Puccini's "Turandot" and will be the only American in the cast. She is also scheduled to appear in Austria, Switzerland and Germany.

Alfred Wallenstein conducted Mahler's "Das Lied von der Erde" in a special end-of-season concert at the Norddeutscher Rundfunk in Hamburg.

Norman Farrow will return to his native Canada for an appearance as



Giorgio Polacco (left), Giulietta Simionato, and Arturo Basilo at a reception given by the syndicate of the Olmo Theatre in Como



Jess Walters is presented to Queen Elizabeth II of England after the Covent Garden Centenary Performance



Left: One of Argentina's leading composers, Alberto Ginastera, congratulates the pianist Ruth Slenczynska after her debut recital in the Teatro Colon in Buenos Aires

Right: The Beaux Arts Trio of New York enjoys a visit with Pablo Casals at his home in Puerto Rico (left to right) Daniel Guilet, Menahem Pressler, Mr. Casals, and Bernard Greenhouse





Jascha Heifetz (left), Mrs. Heifetz, and Leonard Pennario at a supper dansant given by the Hollywood Bowl committee in honor of the violinist

Newly-weds Adele Leigh and James Pease as they arrive at the Dorchester Hotel, London, for their wedding reception



Gina Bachauer with native Zulu Chief outside his Kraal near Durban, South Africa

soloist in the Montreal Festival's presentation of Brahms' German Requiem on Aug. 28.

Maurice Abravanel is again serving this year as music director of the Music Academy of the West summer session at Santa Barbara, Calif. He is also scheduled to guest conduct the San Diego Symphony Orchestra in two concerts.

Thruston Johnson, violinist, whose scheduled appearance as soloist with Naumburg Symphony in New York on July 31 was rained out, has been re-engaged for the same date next season as soloist in the Dohnanyi Violin Concerto.

Franz Waxman, who recently concluded the 13th consecutive season of the Los Angeles Music Festival, left

on the "S.S. Augustus" for Italy. He will be married to Lella Simone in Venice on Aug. 20.

Martha Lipton made her Paris Opera debut June 27 as Amneris in "Aida".

Mildred Dilling made her annual appearance at the Maverick Theater, Woodstock, N. Y. Chamber Music

Society July 13. Her co-performers were Julius Baker and Alexander Kougell.

Kurt Weinhold has been awarded the Knight's Cross First Class of the Order of Merit of West Germany, in recognition of his activities for the cultural exchange of artists and musical attractions between the United States and Germany.

Tanglewood

(Continued from page 7)

The other concerts offered less satisfying moments with Mr. Munch not quite in the vein as he was for the Sunday program. The weekend began with "A Musical Joke", the Sinfonia Concertante for violin and viola in which Joseph De Pasquale played the viola with far more distinction than Ruth Posselt the violin, and the "Linz" Symphony. The Saturday program included "Eine Kleine Nachtmusik", the two-piano Concerto K. 365, the Serenade in B flat for 13 Winds, K. 361, and the G Minor Symphony. Mr. Lipkin and Mr. Foss played the concerto with some discrepancy in the polish of their performances. Mr. Lipkin was the better adjusted.

An overall attendance of 12,771 people did not necessarily suggest that Mozarteans wax more enthusiastic than Bachites, but audiences for these Mozart concerts have been increasing in size yearly.

Munch Conducts Brahms Weekend

Moving into the Music Shed for the Brahms weekend, Mr. Munch and the full Boston Symphony turned their attention to the Serenade No. 1 Op. 11 and the Fourth Symphony, Op. 98. Hearing these works in juxtaposition revealed the seeds of greatness in the youthful one and their fruition in the symphony. The focal point of the concert, however, was the first performance here of Copland's Orchestral Variations, an old-new work since he has orchestrated his Piano Variations of 1930. The orchestral dress so preoccupies the attention, however, that the music sounds different, at least on a first hearing. It has been done boldly with generally stimulating results. The audience followed it alertly.

For the annual concert in memory

of Koussevitzky, Mr. Munch conducted the Brahms Requiem with Hilde Gueden, Mr. Gramm and the Festival Chorus. His vitalized approach quite fascinated all but some traditionalists who pointed out that the work called for less colorful treatment. There were many interesting departures from "tradition".

Pierre Monteux made his regular appearance at Tanglewood in the Sunday program. The Brahms works included the "Academic Festival" Overture and the D Minor Piano Concerto with Leon Fleisher as soloist. Since he appeared somewhat driven in his playing, the performance acquired no distinction. Mr. Monteux's notable interpretation of Stravinsky's "Petrouchka" injected the contemporary element which always enters the programs of each weekend.

Debussy and Ravel in Fourth Week

The hyphenation of Debussy-Ravel created a unique great composer for the Festival's fourth weekend. On the first program highlighting their music, Mr. Monteux played Glinka, Tchaikovsky (the Fourth Symphony), and Milhaud. Then came Debussy's Nocturnes, with "Sirenes" included since the Festival Chorus was available, and Ravel's "La Valse". All this was interpreted in the Monteux "tradition".

Only Debussy's "La Mer" centered the Saturday program. Mr. Munch began with a repeat performance of Stravinsky's "Canticum Sacrum" from last year, though why remained the speculation of many in the audience of 9,736. Mr. Stern and Mr. Gramm were the soloists. The Festival Chorus participated. The work does not gain strength on further acquaintance except as a piece of antiquarianism grown more historic. Byron Janis played the Rachmaninoff Third Piano Concerto with technical brilliance and

drive but not with all the clarity or architectural splendor required. "La Mer" contended with rain, lightning, and thunder more or less properly in pitch and mood.

Mr. Munch's famous interpretation of Ravel's "Daphnis and Chloe" Suite took care of the great-composer element in the Sunday program. Bartok's Music for Strings, Percussion,

and Celesta became the contemporary entry. Zino Francescatti played the Tchaikovsky Violin Concerto in his usually elegant manner. This concert attracted the largest crowd to date, 10,379, making a total of 26,552 for the weekend in spite of overcast and precipitate skies.

—Miles Kastendieck

Bennington Holds Composers' Conference

Bennington, Vt.—The 13th annual Chamber Music Center and Composers' Conference held five concerts on the Bennington College campus July 27 and 30 and Aug. 2, 6, and 9. Upwards of 100 musicians attended the conference from all parts of the United States, with one pianist from New South Wales and most of the participants from New England. Each concert featured the original compositions of attending composers, together with chamber and classic music, in the Carriage Barn of the College.

The composers comprised an increasing number of professional men, according to Mr. Carter who is director of the Vermont State Symphony Orchestra and professor of music at Middlebury College. They included physicians, lawyers, psychiatrists, dentists and music teachers who use their vacations to put their original compositions before professional musicians who criticize, orchestrate, play, and record the compositions.

The Center and Conference comprised one of three groups who used the Bennington campus this summer. The others were the Juilliard School of Music, and the International Summer School, which acquaints Fulbright students from other countries with life in the United States.

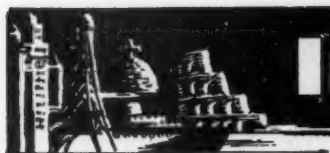
The professional staff for the Center and Conference included: Robert

Bloom, oboist; Virginia DeBlasiis, concertmaster of the Vermont Symphony Orchestra; George Finckel, cellist; Earl Rogers, tenor, Henry Brant, composer; Gerald Gelbloom, concertmaster of the Hartford Symphony Orchestra; Roger Goeb, composer; George Grossman, violinist; Executive Secretary Phyllis Heywood, member of the Vermont State Symphony Orchestra; Lionel Nowak, composer; Max Pollikoff, violinist; and Theodore Strongin, composer and critic.

For two weeks, from July 27 to Aug. 10, the Bennington campus was given over morning and afternoon to informal music-making. The composers' portion of the conference provided composers with the opportunity to have their works played and criticized by qualified professional musicians.

Mormons in Messiah With Philadelphians

Philadelphia. — The Philadelphia Orchestra will join with the Salt Lake Mormon Tabernacle Choir in three performances of Handel's "Messiah" in Philadelphia on Oct. 31 and Nov. 1, and in New York on Nov. 3. Soloists for these commemorative performances will be Leontyne Price, Martha Lipton, Davis Cunningham, and William Warfield.



International Report

First Spoleto Festival Major Success

Spoleto, Italy.—The first festival at Spoleto was a success and the major share of that success must be credited to Gian Carlo Menotti. Without his vision, unflagging work and artistic integrity there would have been no festival. Distinguished as composer, librettist, stage director, he has now proven to be a master in the difficult and complex field, that of general manager. Like all good commanding officers he built the finest possible staff. His departmental chiefs were Thomas Schippers (music), John Butler (dance), José Quintero (drama) and Giovanni Urbani (fine arts). His general manager was Anna Venturini and his personal assistant was Chandler Cowles. The active Board of Advisers included, among others, Samuel Barber, Wally Toscanini, Lincoln Kirstein, Dorle and Dario Soria and Bruno Zirato.

Menotti chose Spoleto for the Festival of Two Worlds only after considering a number of other towns which would gladly have offered their facilities for the project. The final choice was a good one. This little Umbrian city has a unique beauty, it has one very well-equipped theatre, another small one which was completely and beautifully renovated and it has a valuable semi-seclusion. Let me hasten to point out that it is closer to Rome than Tanglewood is to Boston, Glyndbourne to London or Ellenville to New York and despite some rather jealous propaganda to the contrary there are ample, though simple, accommodations for more people than the two theatres combined can seat.

Scepticism Disappears

For the record I must report that in certain circles the whole project was regarded with scepticism and no little artistic jealousy. However, by the time the program had run its course the scepticism had disappeared and the artistic jealousy had increased among a group whose members were not invited to take part. One individual even went so far as to hire an airplane and drop insulting leaflets on the town—a gesture which did more to endear the festival participants to the Italians than any of the Festival's own very intelligent publicity.

As for the artistic achievements of the Festival—they were of a very high order. Mistakes there were but they were mistakes of judgment in selecting material and not in the presentation.

The big work undertaken was Verdi's "Macbeth". This turned out to be a box office smash and sold out at all performances. And well it should have, for under Schippers really superb musical direction, Luchino Visconti's amazingly good staging, and played in Piero Tosi's highly ingenious sets it was an operatic production of rare merit. The young singers were uniformly excellent. Shakh Vartenissian, whose brilliant voice was lost in tiny roles at the Metropolitan, sang all the Lady Macbeths with faultless intonation and a truly dramatic flair. William Chapman did the first and several subsequent Mac-

beths and made even more of an impression on the Italian audiences than he did on the New York public—perhaps all the conditions were better for him here. His replacement, Dino Dondi, is a young man with a startling, fine voice—we'll be hearing lots more from him. There were a number of other excellent young artists in both casts and too much praise cannot be given to the fine chorus assembled and trained by Giulio Bertola. But still the great ovation of the evening was awarded to Thomas Schippers. It is interesting to note that



Four major figures at the Festival of Two Worlds: (left to right) John Butler, Thomas Schippers, Gian-Carlo Menotti, and Jose Quintero

a large part of the expenses of mounting the "Macbeth" performance was contributed by an Italian business firm, the Società Montecatini.

Jerome Robbins "Ballets: U.S.A." scored just about as big a hit as the Verdi work. This evening of dance included "N.Y. Export: opus Jazz" with music by Robert Prince, choreography by Robbins and decor by Ben Shahn, a world premiere; "The Concert", Chopin music, with Robbins' choreography, and Saul Steinberg's decors; "Afternoon of a Faun" again the Robbins version, and "Games" another world premiere utilizing the varied talents of Stravinsky, Todd Bolender (choreography), and Lucia Vernarelli (sets and costumes). Werner Torkanovsky conducted all four works and the resident orchestra, the Trieste Philharmonic, did an amazingly good job—even in the jazz idiom of the Prince's music.

Robbins "Faun" Well Done

It would be unfair to single out any of the dancers for special mention—they were all secure and skilled professionals—but I must say that Jay Norman and Wilma Curley brought a quality to the "Faun", which seemed to me more perfectly adapted to Robbins' conception than any other couple I've ever seen undertake this original and thoroughly satisfactory work. A word of praise must go, too, to Ivan Davis who played piano and mimed the Chopin work with great style in both departments.

The dramatic portion of the Festival highlighted "A Moon for the Misbegotten" which is not one of Eugene O'Neill's top-drawer works. It was his last play, written under

all the handicaps of his final illness. Although José Quintero and his group of accomplished players gave it their best efforts it just didn't come off.

Alphonse Daudet's "L'Arlesienne" received expert treatment by Raymond Rouleau and Bizet's music in its proper frame was utterly charming. The Italian contribution was Griffi's comedy "D'Amore Si Muore", done with a buoyant correctness by the De Lullo-Falk-Guarnieri-Valli Company.

Among the less pretentious lyric works were Valentino Bucchi's "Il Giuoco del Barone" and "The Scarf"

Duke Ellington and Germaine Tailleferre (quite a combination); "Masque of the Wild Man", music by Glanville-Hicks and decor by Ter-Arutunian, "The Glory Folk", traditional folk music arranged by Lucy Brown—with fascinating decor by Alexander Calder and costumes by Geoffrey Holder and the "Unquiet Graves" with Stanley Hollingsworth's music and Domenico Gnoli's designs.

There was also a splendidly controversial selection of the paintings and sculptures of young American and Italian artists. Then too there were a variety of concerts both vocal and instrumental, a continuing program of American, Italian, French and English films and any number of other "attractions" for the general public.

Pergolesi Work Delightful

I cannot close this report without a mention of the delightful performance of "Lo Frate Innamorato". This comedy, really farce, is a Pergolesi setting of a Neapolitan text which after having seen it twice and read the libretto three times remains to me completely inexplicable. I can report however that it's great fun. The score is alive with tunes and the fairly rustic text requires a troupe of singing buffoons to bring it off. The group, imported as a "package" from the little operation near Como known as the "Teatro di Villa Olmo", was perfect—young, fresh voices, good looks, acting ability and a joy in their work which was contagious.

This is quite a list, and incomplete, of the achievements of the "Festival of Two Worlds". Its participants, its sponsors both public and private of both "worlds" may well be proud of an extraordinary achievement. Long may it prosper. —Frank Chapman

Seventeen Millions Enjoy Music and Dance at Fair

Brussels—Three months after its inauguration, the Brussels International Fair has seen over 17 million visitors, more than twice the whole Belgian population.

This great success must be ascribed not only to the prodigious interest of an undertaking to which 45 nations contributed, but also to the cultural meetings of all kinds which were simultaneously organized. Music holds a very important place in these. Recitalists, chamber music groups, orchestras, ballet companies, and complete theatrical ensembles have reached Brussels these last months, coming from everywhere.

Each participating nation celebrates a "national day", which takes place, when possible, the very day of the national fete. It prides itself on showing some of its most characteristic artistic achievements. Let us cite the nations which have celebrated their "day" and the performances presented on these occasions in the order of their appearance: Israel: Ballet-Theatre "Inbal"; Hungary: Hungarian Radio-Orchestra and Budapest Wind Quintet; Austria: Vienna State Opera, Vienna Philharmonic, and the Hofmusikkapelle; Argentina: Chamber Opera Company of Teatro Colon, and Folk-

lore Group "Los Incas"; Japan: the Hanayagi Company of Kabuki Theatre; Luxembourg: Luxembourg Radio-Orchestra; Finland: O. Y. Choir; Folklore Dancers Jalkanen; Philippines: Bayanila Ballet Company; Germany: Berlin Philharmonic and Stuttgart Chamber Orchestra; Italy: Company and Orchestra of La Scala; Yugoslavia: Ballet of the Belgrad Opera, Belgrad Philharmonic, and Soloists of Zagreb; United States: Philadelphia Orchestra and American Ballet Theatre; France: Ballets of the Opéra and Opéra-Comique and choruses and orchestra of the Opéra; Great Britain: B.B.C. Orchestra; Czechoslovakia: Prague Philharmonic, Prague Opera, and High School's Slovakian Ensemble; Switzerland: Orchestre de la Suisse Romande; Spain: Spanish National Orchestra and Antonio Dance Company.

These concerts included the performances of many well known soloists, such as the Argentinian pianist, Pia Sebastiani, the German singer, Dietrich Fischer-Dieskau, the Austrian soprano, Irmgard Seefried, the Yugoslavian cellist, Antonio Janigro, the American violinist, Isaac Stern, and pianist, Van Cliburn, the Spanish

soprano, Victoria de los Angeles, and others.

Most of these concerts were given in the Great Auditorium which was built for the Exposition of 1935, but recently brought to up-to-date. Numerous other important performances have also been given there by the ballet companies of the Brussels Théâtre de la Monnaie and of the Antwerp Opera, the Royal Ballet, the Ballet of the Moscow Bolshoi Theatre, the Opera of Basel, a Portuguese folklore company, the Orchestra of the Belgian Broadcasting Company, the London Symphony, the Singers and Dancers of the Soviet Army, and others. There was also an international Jazz Festival, and recently an international meeting of youth orchestras from eight countries.

Belgian Chamber Groups

A smaller auditorium has been set up in the new buildings of the Fair. It is used for lectures and chamber music performances. These are given chiefly by Belgian groups: Radio-Chamber Orchestras, the Antwerp Bach Society, vocal ensemble "Polyphonies", the Wind Instrument Society, Belgian Quartet, the Liège City Quartet and others.

A number of national pavilions have a room in which concerts may be given. That of the Holy See has a large hall where Beethoven's Ninth Symphony, a Schubert Mass, Mozart's "Coronation" Mass and other important performances were heard, and organ concerts were also given. The Pavilion of the Protestant Churches organizes a vocal or organ concert every week. The little auditorium of the French pavilion has a weekly recital presenting French artists and compositions.

As for the American Pavilion, it has the American Theatre, which is the most beautiful and best set up spectacle room in the whole Exposition. We shall subsequently relate its activities.

During the six months of the Exposition, a "World Festival" of considerable interest has been arranged. It includes music, classical and folk dance, spoken and sung theatre. Some of the concerts yet mentioned are comprised in the Festival, but most of the Festival activities are held outside the Fair. We shall only notice their musical aspects.

Opera and Dance

In the Brussels Palais des Beaux-Arts, performances by the Vienna State Opera ("Nozze di Figaro" and "Salome") took place. Also heard there were the Chamber Opera of the Teatro Colon (Hindemith's "Hin und Zurück" and Sciamarella's "Marianita"); the Italian Chamber Opera (giving the world premiere of a recovered opera by Vivaldi "La Fida Ninfa"); the Peking Opera; the International Ballet of the Marquis de Cuevas (with a premiere of "Voyage d'Amour", a new ballet reserved for the Festival); exhibitions of Argentine, Spanish, Polish, Congolese folk dancers and singers; concerts by the Bochum Philharmonic, the Aachen Choir and Orchestra (in Brahms's German Requiem, conducted by Sawallisch), the Hungarian Radio-Orchestra, the London Symphony, the Warsaw Philharmonic Society (with an admirable Szymanowski evening, including the "Stabat Mater"), the Orchestra of the Société des Concerts du Conservatoire de Paris (conducted by Cluytens), the Berlin Philharmonic (conducted by Karajan), the Orchestra of the Scala (with a splendid per-

formance of Verdi's "Requiem"); the Belgian National Orchestra (among others a beautiful concert of concertos, with the violinist David Oistrakh as soloist); the Russian Academic Choir Svechnikoff the Spanish National Orchestra, and the pianist José Iturbi.

The Théâtre de la Monnaie (Brussels Royal Opera House) was host to the Royal Ballet, the Ballet of the Moscow Bolshoi Theatre, which danced during several weeks, the Netherlands Ballet, the Company of La Scala (for a delightful performance of the "Matrimonio segreto"), and the Prague Opera (for several evenings of Czech opera). It also proceeded with its own schedule, giving several performances of Carl Orff's "Carmina Burana" and "Die Kluge", Mussorgsky's "Boris Godunoff", Brumagne's "Merchant of Venice", and Grétry's "Céphale et Procris", and presenting the premiere of the French opera "Don Juan de Manara" by Henri Tommasi. Some of these spectacles had further popular open-air performances, in the magnificent Grand Place.

Provinces Participate

The whole country participates in this intensive musical activity. Many of the companies which were mentioned above—the Svechnikoff Choirs, the "Coros y Danzas" and "Mazowze" ensembles, the Peking Opera, the American Ballet Theatre, the Congo Dancers "Changwe Yetu"—also gave performances in different Belgian towns. But complete series of events were further organized in a number of provincial places.

To celebrate the centennial of the famous Belgian violinist, Eugène Ysaye, Liège has made an Eugène Ysaye Festival, with the collaboration of world famed violinists such as Zino Francescatti, David Oistrakh, Leonid Kogan, Arthur Grumiaux, and Spa has an "International Violin Festival" dedicated to the same master and gathering renowned artists such as Isaac Stern, George Octors, Carlo Van Neste, André Gertler, Joseph Szigeti, Philip Newman, Nathan Milstein, Berl Senofsky, and Lola Bobesco.

Liège also held a festival of choir boys (Festival de Manecanterie), Malmédy an "International Festival of Choral Art", and Ghent a Festival of Music of the Baroque, in which numerous renowned chamber music groups, specialists of the 18th century, participated. Antwerp, very busy with its great "International Theatre Festival" which attracted theatrical

companies from all points of Europe, nevertheless organized some good Wagner performances.

Under the supervision of the United States commissioner general and his deputies, the coordinator of the performing arts program, Jean Dalrymple, has set up a very comprehensive schedule, covering American opera, ballet, drama, symphonic concerts, recitals, musical comedy, jazz, popular music, motion pictures and other entertainment, which are mostly presented in the fine theatre adjoining the American Pavilion in the Exposition grounds.

American Operas

In the field of opera and musical comedy, we had performances of the New York City Opera ("Susannah" by Carlisle Floyd), and Light Opera Company ("Carousel" by Richard Rogers, and the much liked "Wonderful Town" by Leonard Bernstein); we are now waiting for the N.B.C. Opera which will give us the world premiere of Menotti's "Maria Golovin".

The American Ballet Theatre appeared three times in the Great Auditorium during the national days ("Les Sylphides", "Fall River Legend", and "Fancy Free"). It will soon dance again in the American Theatre. The Jerome Robbins Ballet has just given fine performances of "Games", "New York Export: op. Jazz", "Afternoon of a Faun" and "The Concert".

The Philadelphia Orchestra, under

Eugene Ormandy, and with the violinist, Isaac Stern, gave three magnificent concerts in the crowded Great Auditorium and a fourth one with the young pianist, Van Cliburn, first prize winner of the 1958 Russian Tchaikovsky contest.

The Juilliard Orchestra, which came to Brussels for the international meeting of Youth Orchestras, has given a set of five programs, each of them comprising one or more important American scores: William Schuman's "Symphony for Strings" and "New England Triptych", Aaron Copland's "Appalachian Spring", Samuel Barber's Overture, "The School for Scandal" and "Second Essay for Orchestra", and Walter Piston's Fourth Symphony.

Monday Recitals

Each Monday has its "recital evening", with the assistance of some of the best American artists. We have heard the violinist, Yehudi Menuhin, the soprano, Leontyne Price, the baritones, George London and Robert McFerrin, the mezzo-soprano, Blanche Thebom, and the pianists, Byron Janis and Rosalyn Tureck. Most of them included some American works in their programs. Still scheduled are Ralph Kirkpatrick, Sylvia Marlowe, Leon Fleisher, John Browning, Berl Senofsky, William Warfield, and Eleanor Steber. The New York Woodwind Quartet is soon to appear, followed by the Juilliard String Quartet.

—Edouard Mousset

Verona Opens Puccini Fete With Yeend as Turandot

Verona. — The 36th Season of Grand Opera to be held in the Arena di Verona opened on July 24th under the new management of Bindo Missiroli with a splendid representation of "Turandot", as part of the Puccini commemoration, with the American soprano Francis Yeend as protagonist, Franco Corelli as Calaf and Rosanna Carteri as Liu. The second opera was "Aida" with former "Porgy and Bess" star Leontyne Price in the name part, Carlo Bergonzi as Radames, Giangiacomo Guelfi as Amonasro, Fedora Barbieri as Amneris and a third American singer, Frank Ventriglio, as the King.

The inclusion of foreign as well as Italian stars gave an international touch to the season which resulted in an even larger influx of tourists than

in previous years, and, according to the statistics issued by the festival press office, over 23,000 people were present on each of the two first nights.

The Turandot of Miss Yeend was very well received by the public and local press, and she proved to be not only a fine and reliable artist but also showed off her clear and ringing lyric voice to its best, and even though the Italian audiences are accustomed to a more dramatic quality in this role, she was more than able to hold her own against the 180 piece orchestra which Antonino Votto conducted with effect and inspiration.

Corelli as Calaf

Mr. Corelli was completely at home in the taxing role of Calaf and his thrilling high notes were particularly impressive. In accordance with the accepted custom he had to sing "Nessun dorma" twice. Miss Carteri is a Verona girl and naturally she had her own personal following and could therefore do no wrong in the moving role of the slave who gives her life to save her prince; and in fact she did sing rather well as far as pure sound was concerned, but with very little feeling. Ivor Vinco was the excellent Timur, with Ottorino Begali, Renato Capecchi, Cesare Masini-Sperti, Franco Ricciardi and Attilio Barbese capably sustaining the supporting roles.

Carlo Maestrini's production was clear and efficient, particularly in the large mass movements of the first and second acts in which over 1000 chorus and extras participated.

The sets and costumes by Orlando di Collalto were majestic and colorful and his architectural style of design was ideal for the arena. His recreation of the rooftops of Peking

King Baudouin Arrives for formal opening of Brussels World Fair. French pavilion at left.



Associated Press

International Report

(Continued from page 11)

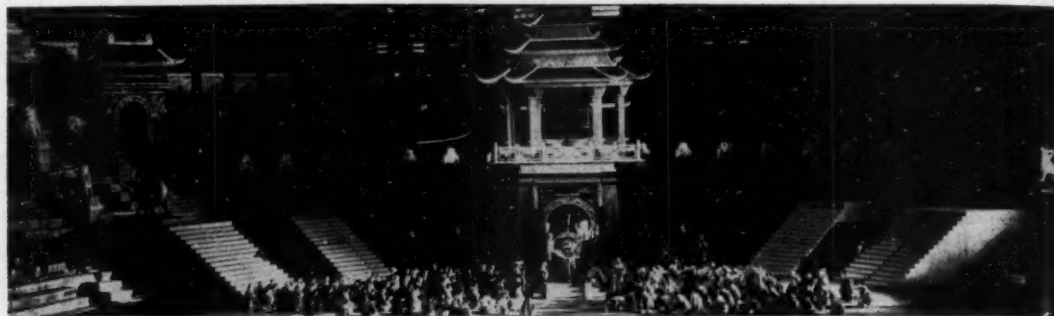
which covered the entire upper part of the stage was particularly ingenious, and he completely captured the atmosphere of the ancient city.

The appearance of Leontyne Price as Aida was awaited with enormous expectation, and critics and impresarios flocked to Verona to hear this lady who was heralded in the Italian press after the performance as "an outstanding and maybe one of the finest Aida's heard in this country for many years." Miss Price is a stupendous artist with no vocal restrictions to prevent her from fully interpreting the role in all its beauty and pathos, and even though she sometimes lacked volume in the lower register, her complete freedom and tasteful handling of the rest of her voice was truly sublime.

Mr. Bergonzi was vocally a lightweight Radames for such a large auditorium, but he made up with excellent phrasing and quality for lack of quantity. The most thrilling performance however was given by Giangiacomo Guelfi as Amonasro; his voluminous and trumpet-like voice completely dominated the stage, and in this case quantity was certainly the prime and essential factor.

Frank Ventriglio made his mark as the King for his perfect diction and robust but warm voice. Antonio Zerbini was an impressive Ramfis. The only disappointing element was Fedora Barbieri as Amneris and she appeared to be tired vocally and could not satisfactorily sustain the role, particularly in the heavy last act.

The conducting of 86-year-old Tullio Serafin, who had directed the first "Aida" given in the Arena in 1913, was indescribably wonderful from all points of view and he showed us just how grand opera should sound and be. Herbert Graf completely solved all of the technical difficulties of such a production; his staging was a masterpiece of effect and style, and, as he stated himself, he had found for the first time the possibility of combining the ideas he had given to many productions of "Aida" during the past years. The magnificent sets and costumes were designed by the *enfant terrible* of the Italian theatre world Piero Zuffi whose scenery seemed to



(Above) Taking bows after "Turandot" at Verona are (left to right) Orlando di Collalto, stage designer, Rosanna Carteri (Liu), Antonio Votto, conductor, Frances Yeend (Turandot), Carlo Maestrini, stage director, and Franco Corelli (Calaf). (Below) Act I of "Turandot" with sets and costumes by Orlando di Collalto

be made of the same stone as the Arena itself which in contrast to his colorful and imaginative costumes resulted in a visual perfection. The noteworthy ballet was the work of Luciana Novaro.

—Peter Dragadze

Opera and Ballet Form Stockholm Festival Core

Stockholm.—The Stockholm Festival, held from June 1-14, was crowded with musical events including ten different operas and four nights of ballet at the Royal Opera House, and eight performances at the Drottningholm Castle Theatre, as the contribution by the Stockholm Opera.

The opening night offered a truly memorable "Meistersinger", with Sixten Ehrlich as conductor, and with every artist at his best: Sigurd Björling as Hans Sachs, Set Svanholm as Walther, Aase Nordma-Löfberg as Eva, Anders Näslund as Beckmesser, and Sven-Erik Vikström as David. Another top performance was "Tristan and Isolde", with Herbert Sandberg as conductor, and with Birgit Nilsson and Set Svanholm in the title parts.

Charpentier's "Louise", revived after 20 years, drew special interest. The music was carefully chiseled out by the expert guest conductor Albert Wolff. The title role was expressively depicted by Elisabeth Söderström, and the Father and Mother excellently portrayed by Erik Saedén and Kerstin Meyer.

The Drottningholm Theatre performances with their original 18th century settings were—as always—thrilling experiences. The success of last year, Gluck's "Orpheus and Eurydice" with Albert Wolff as guest conductor, and with Kerstin Meyer as Orpheus, Elisabeth Söderström as Eurydice, and Busk Margit Jonsson as Amor, was repeated with still greater success this time. Scarlatti's "Il Trionfo dell' Onore", with Bertil

Bokstedt as conductor, was the other classical work.

The daring experiment of producing Benjamin Britten's "The Rape of Lucretia" in these old surroundings was most successful. The ravishing 18th century settings fit the Roman-Etruscan story excellently. The little orchestra played with outstanding skill under the highly knowing conductor Sixten Ehrlich. The stylish staging was by Bengt Peterson. The cast was good with one important exception. The contralto title part was given to a soprano, Kerstin Dellert, who could not possibly give the right weight and impressiveness to Lucretia's personality. She sang and acted seriously and ambitiously, but it did not work. Tarquinius was portrayed by Ingvar Wixell with consummate fury and virility, Anders Näslund was a superb Junius, as was Barbro Ericson as Bianca, and Karin Langebo as Lucia. Special praise is due to Ingeborg Kjellgren as the Female Chorus.

Philadelphians Heard

The concert events were many and of high quality. The Philadelphia Orchestra under Eugene Ormandy appeared to a capacity audience with a program of Bach, Shostakovich, Stravinsky, and Aaron Copland. Isaac Stern appeared with the Radio Orchestra with music by Bach, Beethoven and Mozart on the program, and with Alexander Zakin at the piano in Beethoven's Sonata for Violin and Piano in C minor, Op. 30, No. 2. The Russian Borodin Quartet appeared in two recitals of which this

reviewer attended the one in the House of Nobility, a castle from the 17th century. The beauty of tone, the exquisite balance, the unity of musical conception, and the utmost technical skill made this recital unforgettable. The names of the youthful musicians ought to be mentioned: Rostislav Dubinsky, first violin, Jaroslav Alexandroff, second violin, Dmitri Sjebalin, viola, and Valentin Berlinsky, cello. Their ages lie between 28 and 30 years.

Cologne Orchestra Impresses

Events to remember were two concerts by the Cappella Coloniensis under August Wenzinger. Here we experienced the music of the 17th and 18th centuries as the audiences of the time did. There is no modern instrument in this orchestra. The wind and string instruments are all original old ones, or true copies of the baroque instruments, with old systems, violins with remarkable short necks, amazingly thick and big flutes with a limited number of keys, and natural horns without keys. The sound is as mild and soft as a breeze, though capable of striking dynamic effects and a crystal clarity. Music by Handel, Bach, Telemann, Vivaldi and C. P. E. Bach was performed. The orchestra consists of 32 members, including the conductor, all of them high ranking musicians in different parts of Germany. The home town of the Cappella is—as its name says—Cologne, and Westdeutsche Rundfunk is its patron and economic guarantor.

"Vita Nuova", a strikingly expressive and beautiful new choral work a cappella by Gunnar de Frumerie, to words by Pär Lagerkvist, was presented under the direction of Eric Ericson at a chamber concert with solely Swedish music in the big hall at the Royal Stock Exchange, a lovely 18th century building.

During the Festival, the 18th century dining room at the Skogaholm Manor House at Skansen in Stockholm was taken in use for a series of chamber concerts performed in costumes of the time. Ingvar Wixell, bari-

tone, initiated the series by renderings of charming old Swedish songs.

Among events outside the Festival may be mentioned the brilliant open air recitals at Tivoli by Birgit Nilsson and by Jussi Björling.

Memorable nights at the Stockholm Philharmonic were the two concerts conducted by Otto Klemperer, both repeated twice. The fascinating and imposing maestro had chosen Bach's Suite No. 3 in D major; Hindemith's "Nobilissima Visione", and Brahms' Symphony No. 4 for his first, and Mozart's Symphony, in A major, K. 201, and Bruckner's Seventh Symphony for his second appearance. Another high spot was Beethoven's "Missa Solemnis", masterfully conducted by Hans Schmidt-Isserstedt, and with Aase Nordma-Löfberg, Kerstin Meyer, Uno Ebelius and Kim Borg as soloists.

On May 14, Mattiilda Dobbs sang Gilda in "Rigoletto" to a capacity audience and won warm and hearty acclaim. Her exquisite artistic finish and her highly musical singing were worthy of much praise. Judith Garellick, mezzo soprano, made her successful first appearance as Maddalena. Shortly before, this young singer had made her debut, giving a convincing and touching portrayal of Azucena in "Il Trovatore". —Ingrid Sandberg

Vienna Concert Group Plans Coming Season

Vienna.—The Vienna Concert Hall Society has announced its program for coming season, presenting eight orchestral concerts, nine soloist recitals, and eight events devoted to modern music. The conductors engaged for the series include Paul Angerer, Miltiades Caridis, Massimo Freccia, Hans Gillesberger, Paul Hindemith, Heinrich Hollreiser, Ernst Krenek, Lorin Maazel, Dimitri Mitropoulos, Pierre Monteux, Paul Sacher, and Alfred Wallenstein. In the cycle entitled "Neue Musik", Paul Hindemith and Ernst Krenek will direct their own works.

La Scala Launches Popular Summer Season

Milan.—The experiment made by Scala Manager Ghiringhelli and Artistic Director Siciliani to present repetitions during the month of July of operas which had been given during the regular season proved to be highly successful from all points of view. Visitors to Milan during July who would normally have found the Scala closed down for the summer, had the chance to hear first class artists at popular prices—the stalls were sold at less than \$3 per seat against the regular season price of \$12 to \$15—and the majority of the Milanese who normally cannot afford to attend their own theatre joined the Americans, English, Germans and other foreigners who crowded every one of the twenty extra performances.

"Nabucco" Opens Series

The series opened with "Nabucco" with three changes in cast. Abigaille sung by Chicago born Margherita Roberts known in Italy as Margherita Roberti, Aldo Bertocci as a vocally secure Ismaele and Fiorenza Cossotto as Fenena. Miss Roberti made a most creditable Scala debut and showed a marked improvement in her interpretation and conception of this role which I heard her sing in the provinces last year. Her ringing high notes, musical reliability and theatrical presence won her the favor of the public and the local press, although the general feeling was that her voice is rather too light in quality to meet the full requirements of this part. Miss Cossotto has one of the most beautiful voices I have heard for many years but her intonation was faulty on the first night, so a final judgement should be left until another occasion. The other members of the cast were Ettore Bastianini, Nicola Zaccaria and Paolo Montarsolo. Antonino Votto conducted. Renata Scotta was again the enchanting Adina in "L'Elisir D'Amore", while the tenor in the first performance was Nicola Monti who has a fine technique but little expression, and Luigi Alva who took over the part demonstrated artistic sensibility but insufficient voice, particularly in the upper register. Giulio Fioravanti was an excellent Belcore and Nicola Rossi Lemeni a hilarious Dulcamara.

Fernandi and Zanasi in Scala Debut

We had a two-thirds Metropolitan cast for "Madama Butterfly", since Eugenio Fernandi and Mario Zanasi were making their Scala debuts as Pinkerton and the Consul. Mr. Fernandi's pleasant lyric voice and ringing high notes made a well merited impression and undoubtedly he will also find the characterization of the role when he has further experience. Mr. Zanasi did not have much opportunity to show off his powerful voice and it is hoped that we will hear him again in a bigger role. The Butterfly was Sena Jurinac whose full and warm voice enabled her to give an excellent rendering of this difficult role, although she occasionally held onto high notes where it was not necessary for effect, thus breaking up the musical line.

The piece de resistance however was the return to La Scala, after many years of absence, of Magda Olivero as Adriana Lecouvreur. Miss Olivero, who never possessed a beautiful voice in all of her thirty years on the Italian stage, gave such a depth of meaning

to every word and gesture that the lack of quality in her full voice passed unnoticed, whilst her superbly placed 'pianissimos' reached the farthest corner of the auditorium. The Princess was again fabulously sung by Guliotta Simionato and the Michonet well interpreted by Giulio Fioravanti.

This occasion also marked the return to the Milan stage of Giuseppe Campora as Maurizio. Mr. Campora was as always very elegant and polished in his presentation of the part, but while he sang well much of the time, a slightly throaty quality had entered into his voice which I had not heard on previous occasions. A particular mention should be given to the conductor Gianandrea Gavazzeni who obviously felt this opera, which resulted in some thrilling and exciting playing from the orchestra.

The new artistic director of La Scala, Francesco Siciliani, has made an excellent start and impression on

Glyndebourne Festival With New Works and New Artists

Lewes, England. — In the past, Mozart and Rossini have been the dominating figures of the summer festivals at Glyndebourne — Mozart and Rossini plus first Busch and Ebert and then Gui and Ebert. This is not to say that other composers and conductors have not had a look in, as indeed they have. This year's festival however was made up of works that had come into the Glyndebourne repertory since the war (with the exception of the perennial "Figaro"), and displayed the talents of no less than four conductors and soloists drawn from all over the world.

The season's only new production was Wolf-Ferrari's slight but charming little comedy "Il Segreto di Susanna" which served as a curtain-raiser to "Ariadne auf Naxos". The Wolf-Ferrari work was the only one not produced by Carl Ebert, but it was still in the family as it were, as Peter Ebert, his son, was responsible for it, and an excellent piece of fooling it was. Mary Costa was a most lovely Susanna to look at, but displayed only a wisp of a voice. Michel Roux had voice to spare as Count Gil, but was inclined to sing round the note. The honors went to Heinz Blankenburg in the silent role of Sante.

the local music public and press by performing the miracle of officially announcing the autumn concert season, for the first time, over three months in advance. The season opens on September 20th with a performance of Beethoven's Missa Solemnis conducted by George Szell, and the successive concerts will be as follows: Sept. 26, Paul Paray; Oct. 2, Bruno Bartoletti; Oct. 8, Nino Sanzogno and Nathan Milstein; Oct. 11, Thomas Schippers; Oct. 16, Antonino Votto and Artur Rubinstein; Oct. 19, Sergio Celibidache with the Cologne Orchestra; Oct. 21, Lorin Maazel; Oct. 25, Ferenc Fricsay and Arturo Benedetti Michelangeli; Oct. 28, Karajan and the Berlin Philharmonic; Oct. 30, William Kempe; Nov. 7, Lovro von Matacic and Claudio Arrau; Nov. 12, Carlo Maria Giulini; Nov. 14, Yehudi Menuhin (recital); Nov. 17, Leonard Bernstein.

—Peter Dragadze

Strauss's "Ariadne", also conducted by Pritchard, was not one of this opera's better Glyndebourne performances. In the first place the role of the Composer which has been superbly realized here first by Sena Jurinac and then by Elizabeth Söderström, was this year taken by Helga Pilarczyk. Miss Pilarczyk is a superb Salome, and I have recently heard her at the Holland Festival in an unforgettable performance of Schönberg's "Erwartung", but her voice is not right for the Composer, and she brings the wrong kind of intensity to the part. Rita Streich is a renowned Zerbinetta, and she looked enchanting, and acted piquantly. But, although she sang well enough, the voice sounded small, and the fire-works were rather miniature. Lucine Amara repeated her Italianate and unclassical Ariadne, and Richard Lewis his successful Bacchus.

Vittorio Gui Revives "Falstaff"

The season had opened with a revival of "Falstaff", under Vittorio Gui, with Geraint Evans once again superb in the title role; he certainly is the best Falstaff we have heard in England since Stabile; and, other than Gobbi, is probably its best present-day exponent. He was supported by

a good cast which included several newcomers: Ilva Ligabue as Alice, Graziella Sciutti as Nanetta, Mario Borriello as Ford, Mario Carlin as Bardolpho and Marco Stefanoni as Pistol. Oralia Dominguez repeated her fruity Mistress Quickly, Juan Oncina his rather effete Fenton, and Fernanda Cadoni her fussy Meg.

Gui was also in charge of the revival of "Alceste" which he conducted lovingly albeit slowly. The title role was sung by the Spanish Consuelo Rubio who displayed temperament and a fine voice, but lacked the style necessary for Gluck. The success of the evening was scored by Robert Massard of the Paris Opéra, whose High Priest was in a class of its own. Richard Lewis was a rather pallid Admetus.

The revival of "Figaro" introduced us to the best Mozart opera conductor Glyndebourne has known since Fritz Busch. This was the German Hans Schmitt-Isserstedt, whose reading of the score was marked by many felicitous touches. He was supported by a generally excellent cast. Geraint Evans singing his first Figaro in Italian (he had been Covent Garden's English Figaro for nearly 10 years) challenged comparison with Erich Kunz; Graziella Sciutti is probably the best Susanna now singing—an exquisite performance; and Teresa Berganza, the young Spanish mezzo whose Dorabella at Aix last summer was so outstanding, was not less impressive as Cherubino. Hugues Cuénod's angular and hilarious Basilio and Mihalej Szekely's lovable and round Bartolo were no less noteworthy. Less successful were the Count and Countess of Michel Roux and Pilar Lorengar, though they both sang well enough. The former was too much the lecher, the latter had no heart.

Sacher Conducts Stravinsky

Stravinsky's "The Rake's Progress" was again conducted by Paul Sacher. Once more Elsie Morison and Richard Lewis were the excellent Anne and Tom. Otakar Kraus, who had created the role of Nick Shadow at the opera's premiere in Venice, came in to replace the sick Hermann Uhde, and offered a powerfully sung and acted interpretation. Gloria Lane was a luscious looking and sounding Baba, and Hugues Cuénod an amusing Selim. All in all this was probably the best performance the opera can have had.

The season's other opera, Rossini's "Le Comte Ory" I was able to hear only on the radio. It again sounded hilarious, although it was not uniformly well sung. The cast which included Sari Barabas, Fernanda Cadoni, Monica Sinclair, Juan Oncina, Xavier Deprza and Heinz Blankenburg, appeared to be enjoying itself. John Pritchard was the conductor.

—Harold Rosenthal

Mexico Symphony in First U.S. Tour

Mexico City.—The National Symphony of Mexico will make an eight-week tour of the United States this fall, the first for the orchestra in this country, with the co-operation of the William Morris Agency. Beginning in Albuquerque, N. M., on Oct. 13, the tour will cover more than 50 cities from coast to coast. Louis Herrera de la Fuente, the orchestra's regular conductor, is expected to share the podium with Igor Markevitch and Jascha Horenstein.

From left to right: Guliotta Simionato, Gianandrea Gavazzeni, and Magda Olivero during the intermission of "Adriana Lecouvreur" by Francesco Cilea



Picagliani

International Report

Rossini "Donna del Lago" at Florence Festival

Florence.—In possibly the longest May on record the management of the Maggio Musicale gave to the Florentines and the comparatively few tourists a season of extraordinary entertainment value even though its scope was widely different from that usually presented here.

Lack of money for new productions plus the lack of our big theatre were the prime determining factors in building the season. There were only three evenings which employed the manifold talents of our composers, designers and stage directors; the revival of Rossini's "Donna del Lago", a modern program including Dallapiccola, Stravinsky and Hindemith and a quite superb production of "Turandot" using the limitless expanse of the Boboli Gardens.

First This Century

The Rossini work received its first performance in this century and it was well deserving of the meticulous preparation it was given by that sprightly octogenarian Tullio Serafin and his forces. The viciously difficult vocalism which Rossini demands in his setting of this libretto (based on Sir Walter Scott's "Lady of the Lake") was courageously and in the main successfully undertaken by Rosanna Carteri in the title role, Cesare Valletti as James V and the very fine mezzo-soprano Irene Compagnone as Malcolm. Eddy Ruhl making his Maggio debut in the dramatic tenor role of Roderigo batted out his five high C's without batting an eye, no mean feat when you remember that most tenors insist on transpositions when they have to negotiate even one C!

Maestro Serafin has not lost his sure touch with singers and orchestra and Carlo Maestrini did an amazing bit of stage direction in handling his choral masses on the cramped stage of the Teatro della Pergola. The audience was most enthusiastic and went out singing some new Rossini melodies.

Renata Tebaldi looking stunning and sounding just about perfect gave a recital in the great hall of the Palazzo Vecchio. A most rewarding evening.

Then came some splendid Mozart, "Abduction from the Seraglio" and "La Nozze di Figaro". The company was recruited largely from Vienna and included Teresa Stich-Randall as the Countess in Figaro. She scored the greatest individual success but the company as a whole under the exceptionally talented direction of Alexander Krannhals scored a great hit despite the fact they sang both operas in German.

Moliere and Kabuki

The Company of Madeleine Renaud and Jean-Louis Barrault gave a superb performance of "Le Misanthrope" by Moliere and the Kabuki Dancers came to Florence for the first time.

The annual modern program was made up of three works. New for Florence was "Job" a "sacred representation" by Luigi Dallapiccola. This was a splendidly conceived and

executed production to which two Americans, the soprano Lucille Udovick and the tenor Herbert Handt added their very distinguished talents. Hindemith's "The Demon" while musically absorbing suffered from some rather earth-bound dancers but Stravinsky's "Fox" was most amusingly choreographed by Aurelio

Throngs at Nervi's Ballet Festival

Genoa.—Under the wise and careful guidance of administrator Giuseppe Borselli and artistic director Mario Porcile, the now annual open air Ballet Festival taking place during July in Nervi's beautiful park, just a few miles from Genoa, has become a truly international event with an ever growing influx of foreign visitors combining their trip to the seashore with the chance of seeing the world's leading ballet companies and dancers in an enchanting natural setting. At nearly all of this season's performances the 3000 seats available were sold out, and the direction of the festival are considering an increase in seating capacity next year.

The first season which took place in 1955 included the Zagreb National Ballet, the Japanese Azuma Kabuki Group (first time in Europe), recitals by Alicia Markova and Harald Kreutzberg, and John Butler's American Dance Theatre. Subsequent seasons included The Scala Ballet Company, the Royal Stockholm Ballet, the Hungarian State Company, the Ram Gopal Company, recitals by Nora Kovac and Istvan Rabovski, the Italian Ballet Group, the Grand Bal-

let du Cuevas, the Luisillo Spanish Dance Group, the Paris Opera Company, and recitals by Markova, Chauvire, Margherite Schanne and Carla Fracci (1957).

The fourth festival opened on July 1st with a program dedicated to the memory of the great masters Enrico Cecchetti and Auguste Bournonville, with soloists from the Royal Ballet of London, the Royal Ballet of Copenhagen, and Serge Lifar's "petits rats" of the Paris Opera. The high point of the evening was the "Blue Bird" pas-de-deux, danced by Liana Daye and Peter van Dijk on the basis of Cecchetti's original choreography, first created in St. Petersburg in 1890.

The Management did the public two distinct favors with two last minute substitutions. They brought us the Virtuosi di Roma who played more magnificently than ever, and instead of Prokofiev's "Romeo and Juliet", for which the La Scala ballet was not available, we had Jerome Robbins' "Ballets U.S.A.". I can only say that their success in Tuscany equalled

their reception in Umbria.

The full forces of the Maggio's staff were recruited for a really spectacular "Turandot". Even in the Arena at Verona I've never seen anything to surpass the efforts of Milloss in his staging and Attilio Colonnello with his superb sets and costumes. We had two Turandots — Gertrud Grab-Prandl and Anita Corridori and they both coped with the agonizing tessitura without undue effort. The American tenor Eddy Ruhl who opened the season in "Donna del Lago" closed it as the Calaf and did very well too.

All in all, a season which promised little proved to be one of the most entertaining of any in the long history of the Maggio Musicale Fiorentino.

—Frank Chapman

—Frank Chapman

impressive for flexibility and artistry in the part of Iago. The "Hotel Sacher" with its Lehar-Strauss operetta atmosphere was enjoyable but too long and drawn out. The prima ballerina Traude Brexner made a fine impression for her brilliant turns and elevations. Finally the entire company danced the "Rose Valse" in characteristic Viennese style and demonstrated, that whilst they have excellent possibilities to develop into a first class group, they still lack sufficient unity and polish at the moment.

The London Festival Ballet opened with a stupendous "Sylphide" with Natalie Krassovska and Oleg Briansky as the exceptional soloists. The almost military like discipline of this company was shown off to the full by the entire corps de ballet and principals during all of the three performances given in Nervi. In addition to "Sylphide", "Graduation Ball", and "Concerti", the company gave the world premiere of a new ballet called "Ottetto", with choreography by Paddy Stone, devised in slick musical comedy style on the basis of seven Latin-American rhythms: Beguine, Tango, Valse, cha-cha-cha, Fandango, Rumba, and Samba. The ballet was well received but this work will never be more than good entertainment, mainly because of the great weakness of the musical score and thin orchestration which does not sustain the action sufficiently. The dancing was outstanding and John Gilpin was particularly distinguishing himself. Settings and production were expertly handled by Benn Toff.

—Peter Dragade

Peruvian Season Marks 50th Anniversary

Lima, Peru.—Music-lovers in Lima are enjoying an extraordinary musical season this year. 1958 marks the 50th anniversary of the founding of the Sociedad Musical Daniel, and in commemoration Concierdos Daniel is presenting a series of concerts featuring, among others, such internationally-known artists as Antonio Janigro, the San Francisco Ballet, the Vienna Octet, and Claudio Arrau. Not only will the Peruvian public have an opportunity to see and hear some of the world's leading artists, but will also be able to enjoy great music as interpreted by a rejuvenated National Symphony.

On June 20—the renowned cello virtuoso, Antonio Janigro, appeared as guest soloist with the Peruvian National Symphony. Mr. Janigro presented for the first time in Lima Vivaldi's Concerto in D Major for Cello and Orchestra, displaying per-

Opera Scenes on New Italian Stamps



Announcement of the issuance of commemorative stamps for Leoncavallo (born March 8, 1858) and Puccini (born December 23, 1858) by the Italian Ministry of Post has been received in New York by F. C. Schang, who has a most complete collection of musicians on stamps, with autographs of most of the subjects.

Of special interest is the fact that these stamps show scenes from "Pagliacci" and "La Bohème" instead of portraits of the composers.

There are about 85 musicians whose portraits are on stamps," says Mr. Schang, "and up to the current issue Wagner was the only composer who had an opera shown. There are 18 scenes from Wagner operas depicted on stamps. The new stamps pictured herewith are the first scenes of operas issued by the Italian authorities.



The stamps were issued July 10th, 1958 and will be valid for postage until December 31, 1959.

The Leoncavallo stamp is roto-gravured in two colors, blue-black with a rose curtain, drawing designed by Tranquillo Marangoni. The Puccini stamp is engraved in one color, blue, on white paper, from design by Canfarini Mazzini.

fection not only in technique but in his interpretation, which was sensitive and refined. He showed himself to be the complete master of the cello, in the style of Casals. He also presented the Dvorak Concerto in B Minor, again proving himself to be a superb instrumentalist. His sonorous tone and refined playing were enthusiastically received by a large audience. The program opened with a spirited rendition of Brahms's "Variations On A Theme Of Haydn" by the National Symphony, and throughout the evening the orchestra gave excellent support to the soloist.

The San Francisco Ballet appeared with sensational success, and before sold-out houses, on the evenings of July 11, 12, and 13. The presentation of this celebrated group was made possible through the cooperation of ANTA, in collaboration with the U. S. Department of State. Among the selections given by the company were "Balletino" (Vivaldi), "Concert" (Mendelssohn), "Emperor Norton", (Vernon Duke), and Balanchine's "Baroque Concerto". One of the most popular ballets performed was "Jinx", with choreography by the distinguished director of the company, Lew Christiansen.

Vollmar and Danielian Dance

On opening night, Jocelyn Vollmar and Leon Danielian were roundly applauded for their graceful and stately performance of the Pas De Deux from "Swan Lake". Musical director for the company during its appearances in South America is Earl Murray, associate director of the San Francisco Symphony.

Claudio Arrau played to a capacity audience which overflowed onto the stage of Lima's Teatro Municipal on the evening of July 25. Mr. Arrau's distinguished program ranged from Beethoven to Debussy. The artist displayed his usual technical virtuosity and dazzled the audience with a brilliant performance of Schumann's "Carnaval." The high point of the evening came with the playing of the Beethoven Sonata No. 21, Op. 53, "Waldstein", which Arrau interpreted with great depth of feeling and a complete understanding of the composer's meaning. His sensitive treatment of Debussy's "Images" brought forth tremendous applause from the enthusiastic audience which called him back to the stage repeatedly.

—Eleanor Blinn

Dorati Aids Exile Orchestra

Vienna.—Antal Dorati, musical director of the Minneapolis Symphony, took charge of the Philharmonia Hungarica, the refugee orchestra composed of victims of the Hungarian revolt in 1956. Mr. Dorati said he wants to help his friends "who are preserving and propagating Hungarian culture in the world, as the Hungarians in their fatherland are prevented from doing this freely by the Communist regime."

The orchestra was formed a year ago with the financial aid of the Ford and Rockefeller Foundations. This year Mr. Dorati took over the orchestra's management, raised \$120,000 to enable it to continue, and led the group on an extended tour through Austria, West Germany, Netherlands, France, and Italy.

Mr. Dorati is also fulfilling a five week assignment as the conductor-in-residence at the Mozarteum in Salzburg. Early October he is scheduled to conduct the London Symphony Orchestra.

American Artists Flock to London

London.—The summer months this year brought not only a large number of American tourists to London, who could be seen and heard at Covent Garden, Glyndebourne and the Festival Hall, but also a number of outstanding American artists.

On May 5 William Steinberg conducted an American program with the London Philharmonic, of which he has been appointed principal conductor for next season, in the series "Grand Tour de la Musique". The program included Gershwin's "An American in Paris," the William Schuman Piano Concerto, Barber's First Symphony, Copland's "Billy the Kid", and Roy Harris's Third Symphony.

On the following night Harold Holt Limited launched their International Celebrity Music Festival, which included a concert by the Philadelphia Orchestra under Ormandy and appearances by Yehudi Menuhin who acted as both soloist and conductor of a Festival Chamber Orchestra. Then came the surprise visit of Van Cliburn at the Albert Hall with the London Philharmonic under Kiril Kondrashin. Cliburn played the inevitable Tchaikovsky concerto and the Rachmaninoff D minor. The young man's artistry was always in evidence, and his technique was nothing short of phenomenal.

Juilliard Symphony Plays

Then, at the very end of the concert season, we were introduced to the Juilliard Symphony Orchestra under Jean Morel, whose program included Walter Piston's Fourth Symphony. That this was a student orchestra we could hardly believe, and our own college and academy authorities had a sad eye-opener as far as the standard of the individual players was concerned. Indeed, a few of our professional orchestras could learn a lesson or two from these young musicians.

Another visitor from America, if not an American, was the veteran Pierre Monteux, who conducted three concerts with the London Symphony, two with Francescatti as soloist, and one with Clifford Curzon. There was

At the Covent Garden "Aida" (left to right) are Regina Resnik (Amneris), Rafael Kubelik, conductor, and Leontyne Price (Aida)



some wonderful playing in all three concerts, especially of Debussy's "Images" and the "Enigma" Variations. We salute a grand old man of the baton.

On the opera stage, too, we have welcomed some distinguished American guests—Irene Dalis from Berlin, whose Brangäne was the one saving grace of an abysmal new "Tristan" production under Kubelik. The performance looked up later when Birgit Nilsson took over the role of Isolde. Then we had Blanche Thebom, again as Dido in "The Trojans", and as Amneris in one "Aida" in which she seemed in vocal difficulties. Far more impressive was Regina Resnik, in the same role, who with Leontyne Price, as a beautiful and sympathetic Aida, gave one of the finest accounts of the Aida-Amneris scenes in memory.

Dalis and Thebom Sing

Miss Dalis and Miss Thebom both participated in the Centenary Gala on June 10 before the Queen and the Duke of Edinburgh. So did another famous American-born singer, Maria Meneghini Callas, who electrified the audience in her performance of the Mad Scene from "I Puritani".

Ten days later Mme. Callas sang the first of five Violettas, and succeeded in splitting musical London into two camps. This reviewer is wholly in the Callas camp, and counts the "Traviata" operatic performances among his greatest experiences. Mme. Callas was supported by Cesare Valletti and Mario Zanesi, with Nicola Rescigno as conductor.

—Harold Rosenthal

Montreal Festival

Montreal. — A performance of Brahms' German Requiem at the Notre Dame Church will conclude the Montreal Festival on Aug. 28. Erich Leinsdorf will be the conductor, and Marguerite Lavergne and Norman Farrow will sing the solo parts. The choir will be under the direction of Marcel Laurencelle.

Port of Spain, Trinidad.—The first West Indies Festival of Arts took place on stages and concert halls throughout the city from April 23 through May 3. Over 200 artists from the ten former Crown Colonies as well as from neighboring Caribbean countries participated.

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Mephisto's Musings

The Old Marines

The United States Marine Band celebrated its 160th anniversary on July 11, and I am going to stick my neck out and say flatly that the Marine Band is the oldest musical organization in America, a fact which I suspect few people are aware of. Such venerables as the New York Philharmonic and the Boston Handel and Haydn Society are mere youngsters by comparison.

The band dates its official age from 1798 when its existence was recognized by an Act of Congress. Actually, it goes much farther back than that. The Marines have their own fictional-historical version of the band's real beginning and it is probably as accurate as it is quotable:

"Down the streets of Philadelphia on a cold morning in November, 1775, busy citizens turned their curious gaze upon a small but determined-looking military company marching to the stirring cadence of rolling drums and whistling fifes. It might have been the music or it might have been the resolution in the faces of the men, but the early-morning activity of the city was suspended by the sight of this little group pacing the cobbled streets.

"Lining the curb, spectators shouted a demand to know who were these men. Hardly turning, their leader replied proudly: 'Marines!', man, that's who these lads are. And if you're as good as they are, you'll join with 'em'.

"Fifes and drums were the only instruments used in those days, and when ten or more played together, they were called a band. And so the Marine Band came into being with the organization of the Continental Marines on Nov. 10, 1775. During the early days of our fight for independence, these fifers and drummers were used to 'noise their way' up and down the streets of Philadelphia to stir up public interest and aid recruiting. In 1798, and Act was passed by Congress creating a permanent Marine Corps and designating officially a Marine Band. Its mission then, however, was a long way from the multifarious duties it performs today.

"At the turn of the century, the band and the Marine Corps moved to the new capital city, Washington, D. C., and the band was requested to play for President John Adams at the executive mansion. This White House engagement was the beginning of a tradition which became so well established that today the name Marine Band and 'President's Own' are synonymous. Since 1801, the red-coated Marine musicians have not only been a part of every social and official function of state but have also been an integral part of the cultural life in the nation's capital.

"During its first year in Washington, the band stopped for a few months on a beautiful hill overlooking

the future capital city and the Potomac, the same hill on which later was constructed the U. S. Naval Hospital. They provided some of the first public diversions by playing informal, open-air concerts at their encampment, the first on Aug. 21, 1800. There is no record of what instruments were used at this performance, but it is known that by December of that year, there were two oboes, two clarinets, two French horns, a bassoon and a drum used—a far cry from the fife and drum music of the first 'Marine Band'.

"In 1890, during the 12-year leadership of John Philip Sousa, the band received the President's approval to make a concert tour of all the states; since then the tour has been an annual event."

Today, the 100-piece symphonic band and its three conductors, Lieutenant Colonel Albert Schoepper, director; Captain Dale Harpham and First Lieutenant James B. King, Jr., assistant directors, play for visiting dignitaries and present their weekly concert series each summer at the East Plaza of the Capitol building every Wednesday evening and at the Watergate Theater each Sunday evening. These concerts, free to the public, begin in June and end the last week in August. During the winter season, the band plays every Thursday evening at the Department of Commerce Auditorium."

Nipper Sings Too?

From a publicity release from RCA Victor Records:

"Cliburn, whose exclusive singing by RCA Victor was announced by John L. Burns, president of the Radio Corporation of America, at the annual stockholders meeting on May 6, made his first recording for RCA Victor four days after a triumphant series of concerts in New York, Philadelphia and Washington."

Well, RCA Victor may be doing Cliburn's singing, but he seems to have no difficulty doing his own piano-playing.

Tables Turned

We are continually being reminded about how close opera and drama have become, and one of my emissaries recently had the opportunity to see music and drama working together in fascinating fashion. It all came about when Dina Paisner joined the cast of Garcia Lorca's "Blood Wedding", which was directed by Patricia Newhall at the Actor's Playhouse in Greenwich Village in New York.

Miss Paisner, who also plays the role of the Mother, was a former singer and she conceived the idea of using her musical training to create a new conception of the role of the Moon. This role is assigned to a man in the original play, but Miss Paisner felt that it would be much more effective if it were played by a woman, with a weird,

wailing song-speech that a woman could handle far more effectively. She quickly convinced Miss Newhall that the change would be desirable and the result is a remarkable performance in which the musical element is very important, though blended with word and mime.

What a happy world it would be, if all prima donnas could act and all actresses could sing!

New Soviet Line

I imagine the first thing a Russian composer does when he comes down to breakfast in the morning is turn to the editorials in *Pravda* to see whether he is still writing good music or whether he has turned decadent over night.

The world is relieved to know that Shostakovich, Khachaturian and the late Prokofieff, among others, have been cleared of the dread crime of "formalism" of which they had been accused 10 years ago by the eminent Soviet music critic, Josef Stalin. Critic Stalin, it seems, had a "subjective approach" (which I understand to mean that music had better be "about something", like electric power plants and the happy steamfitters, or else). Of course, he was very "negatively influenced" by those old stick-in-the-muds, Beria, Molotov and Malenkov, who now know which side of a symphony their bread was buttered on.

What I don't understand is that as recently as last October, Critic Khrushchev was exhorting creative artists to portray "the new Soviet man" and get back into touch with reality, meaning the party line. Critics and writers of all sorts were under heavy attack for "revisionism", which is artistic as well as political suicide in Russia. What goes on here? How did Stalin get to be the goat in this game of ideological musical chairs?

It must be all a body can do to keep up with the changes in the ground rules.

Firestone Fizzle

Last month it was "Bell Knell". Now the other "good music" program which has graced the air

waves for some 30 years will bite the dust. "The Voice of Firestone", not quite as serious-minded as the "Bell Telephone Hour", but nevertheless an oasis in the radio desert of popular music and soap opera and with many distinguished artists as soloists season after season, will return to television this fall with a new format of programs devoted alternately to classical, semi-classical and popular music.

So far, the only "classic" music program announced is an observance of Puccini's 100th anniversary, with several opera singers and Howard Barlow conducting.

The most significant thing in this change is a statement attributed to the producer, Frederick Heider. "The change will come about," said Mr. Heider, "because the fans want it. They've told us so in letters."

Letters! That is where the lovers of good music have consistently failed their cause. Fans of popular and rock 'n' roll music apparently are inveterate letter-writers. They are vocal and vociferous. I shouldn't be surprised if they threaten the networks with sabotage if their demands are not met. But the serious music people are content to suffer in silence or simply withdraw into their shell when their desires are ignored. They are not letter-writers.

I must say I seriously doubt that the decision to "broaden" the scope of the Firestone Hour was based solely upon the dictates of letter-writers. Unquestionably the highly dubious rating systems had far more to do with it. But it nevertheless is suicidal for the serious-music people to leave the field unchallenged to the pop-fiends. Passive resistance, in this case, definitely is not enough.

A shining instance of what can happen when the tables are vigorously and heroically turned came to light in San Francisco a few weeks ago. A local station, KGO, ran a rock 'n' roll popularity contest. The earth-shaking result was that Enrico Caruso won 20,000 votes against 4000 each for Johnny Mathis and Pat Boone, and the station was obliged to play four hours of Caruso records on its rock 'n' roll program.

The Caruso vote was a revolution carefully plotted by Stanford University students, led by John Frankenstein, son of San Francisco music critic, Alfred Frankenstein. The fire spread to students at the University of California and the men at Hamilton Air Force Base, and the rock 'n' rollers went down in resounding defeat.

Instead of crying in each other's martinis, other music-lovers should be emulating these enterprising young belligerents.



Artists and Management

Kneedler Assistant in Mertens Division

Andre Mertens, vice-president of Columbia Artists Management, Inc., announces that Edgar Mason Kneedler, director of Eastern sales for this company, is joining the Mertens Division as his assistant, in collaboration with Nelly Walter.

Mr. Kneedler has been a member of the firm for 11 years and has



Edgar M. Kneedler

worked in four different countries—Cuba, Mexico, Canada, and the United States—as a representative of Community Concerts, Inc.

During World War II, he was interned by the Japanese for three years in the Philippines where he previously had managed the Bayview Hotel. He was graduated from the University of California, Berkeley, in 1935, and from the School of Economics, Cornell University, in 1938.

Grillo, Stratas Signed by NAC

Joann Grillo, contralto, and Teresa Stratas, soprano, have been added to the NAC artist roster for the 1959-60 concert season.

Miss Grillo, Brooklyn-born of Italian descent, is a student of Samuel Margolis. She appeared as Suzuki in "Madame Butterfly" and Maddalena in "Rigoletto" in New York Summer Festival concert versions of the operas broadcast over NBC.

Miss Stratas, a Canadian of Greek parentage, is a pupil of Irene Jessner. She has appeared frequently over CBC TV and radio and made her American debut on the Arthur Godfrey Talent Show. In September she will sing the role of Mimi in "La Bohème" at the Toronto Opera Festival, and later in the fall Miss Stratas will appear as soloist with the Toronto Symphony.

Dorothy Dickhaut To Leave Town Hall

Dorothy Dickhaut, concert manager of Town Hall, will retire Sept. 1 after 37 years of service to the institution. Formerly a teacher of music in the public schools, Miss Dickhaut served as treasurer of the Town Hall box office for 25 years, and in 1944-45 was acting manager of the concert department.

After Dinner Opera Having Busy Summer

The After Dinner Opera Company, directed by Richard Flusser, was chosen for the second presentation by

AGMA to the City of New York in the Salute to the Seasons series. The company performed on July 21 in the Wollman Memorial in Central Park. Thereafter it will be active throughout the summer in New England and, in September, will go to London for a stay of six months.

S. Hurok To Present Italian Opera Film

The American premiere of "Tosca", a new Italian opera film to be presented in the United States and Canada by Sol Hurok, is scheduled for late September. Produced at a cost of \$2,000,000, it is the first opera film having been made entirely in CinemaScope and Eastman Color. The film will be shown on a reserved seat basis.

The title role is sung by Maria Caniglia, other parts are acted and sung by Franco Corelli, Alfio Poli, Vito De Taranto, Antonio Sacchetti, Aldo Corelli, and Ferdinando Alfieri. Orchestra and chorus are from the Teatro dell'Opera in Rome, conducted by Oliviero de Fabritis.

The film was produced in the Cinecittà Studios in Rome, and in the St. Angelo Castle on the Tiber—the original locale of the opera plot.

S. Hurok flew to Paris on July 4 to begin final preparations to import for the fall season the Theatre National Populaire directed by Gerard Philippe, Maria Casares and Jean Vilard from Paris, London's Old Vic Company, the Grenadier Guards and the Scots Guards from Buckingham Palace, and the Beryozka Folk Ballet from Moscow.

Figuerola Auditions For Casals Orchestra

Jose Figuerola, violinist, has returned from Puerto Rico where, with Alexander Schneider and Jesus Maria Sanroma, he is auditioning musicians for the newly formed Symphony Orchestra of Puerto Rico, of which Pablo Casals is director.

The first of the three scheduled con-



Austrian Chancellor Julius Raab (left), under whose patronage "Vienna on Parade" toured the United States, chats with André Mertens (center) and Julius Herrmann (right), conductor of the Deutschmeister Band

certs will take place on Nov. 6, with Mr. Figuerola as featured soloist under the musical direction of Pablo Casals. Other concerts will be conducted by Juan Jose Castro, Alexander Schneider, and Richard Burgin. The orchestra will be partly supported by the government, partly by public subscription and ticket sales.

Donald Gramm With Columbia Artists

Donald Gramm, bass-baritone, has joined the list of Columbia Artists Management, under the personal direction of Kurt Weinholt. This summer Mr. Gramm has fulfilled four engagements as soloist with the Boston Symphony at the Tanglewood Festival.

Englander To Produce Children's Concerts

Roger Englander will produce the Little Orchestra Society Children's Concerts, of which Thomas Scherman is the musical director. Last year Mr. Englander served in the same capacity. The Little Orchestra will offer 16 concerts in the children's series from Oct. 11 through Jan. 3 at Hunter College and the Newark Mosque Theatre.

Getta Strok Returns From Japan and Europe

Getta Strok, concert manager, recently returned from a tour which included the Osaka Festival in Japan. On her return to the United States following the festival, Miss Strok stopped off in several European countries and the Middle East.

Carnegie Hall Takes New Lease on Life

New York's historic Carnegie Hall will not be torn down within the foreseeable future, according to an announcement by Robert E. Simon, president of Carnegie Hall, Inc. Interests who were to have built a skyscraper on the site have not picked up their option, and Mr. Simon indicated that the future of the hall is once more up in the air. Until further announcement, apparently, Carnegie will continue to be used for concerts.

Miller Signed by San Francisco Opera

Richard Miller, Ohio-born tenor, has joined the roster of the San Francisco Opera. He will appear as Rinuccio in "Gianni Schicchi", Count Almaviva in "The Barber of Seville", and Walther in "Tannhauser". Mr. Miller, who studied at the St. Cecilia Academy in Rome, later sang at the Stadttheater in Zurich. Currently voice lecturer at the University of Michigan, he appeared briefly in the Cleveland Summer Concerts.

Metropolitan to Give Verdi Requiem

The Metropolitan Opera will present Verdi's "Requiem" twice next spring, with Bruno Walter as guest conductor. The "Requiem" will replace traditional performances of "Parsifal" on Good Friday afternoon, March 27, and on Easter Sunday. The soloists will be Zinka Milanov, Rosalind Elias, Carlo Bergonzi, and Giorgio Tozzi.



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New Recordings

viva Giordano

Giordano: "Andrea Chénier". Mario del Monaco (Andrea Chénier), Renata Tebaldi (Maddalena di Coigny), Ettore Bastianini (Carlo Gérard), Fernando Corena (Mathieu), Fiorenza Cossotto (La Berisi), Mariano Caruso (an Incredible—the Spy), Maria Teresa Mandalare (Contessa di Coigny), Amelia Guidi (Madelon), Silvio Maionica (Roucher), Vico Polotto (Fouquier-Tinville), Dino Mantovani (Fleville), Dario Caselli (Schmidt, a jailer, and Dumas, president of the Tribunal), Angelo Mercuriali (the Abbe), Michele Cazzato (Major-domo). Chorus and orchestra of L'Accademia di Santa Cecilia, Rome, conducted by Gianandrea Gavazzeni. (London A-4332, \$14.95)

★★★

Although Umberto Giordano died only ten years ago, he is already a dim figure to the younger generation of opera-lovers outside of his native Italy. It is doubly fortunate, therefore, that London has assembled so strong a cast for this recording of one of his best works. Those who were fortunate enough to hear Miss Tebaldi and Messrs. Del Monaco, Bastianini, and Corena in "Andrea Chénier" either at the Metropolitan Opera in New York or in Chicago knew already that their performances could hardly be surpassed, either in vocal bravura or in dramatic intensity. And the other members of the large cast and the orchestra, fierily led by Mr. Gavazzeni, provide a dynamic background for the principal figures of this blood-and-thunder music drama.

Giordano has been so often scolded for what he was not (another Puccini, for instance) that critics have frequently succeeded in obscuring what he was—a very able and technically expert man of the theatre. Once we have put all preconceptions firmly out of our minds and take "Andrea Chénier" on its own terms, we can enjoy it as an admirable vehicle for singing of a kind that has not lost its overpowering appeal to the general opera public.

There is superb excitement in its famous monologues. What singer today would not give his or her eye teeth for such things as Chénier's "Improvviso" and "Come un bel di di maggio", Gérard's "Nemico della patria!", Maddalena's "La mamma morta", Madelon's "Son le vecchia Madelon", or the final love duet with its soaring exit to the guillotine?

Great wisdom, insight, or taste, musical genius, profound historic awareness—these we do not find—(for Giordano is no Mozart, Wagner, or Verdi)—but we do find the makings of

highly enjoyable opera: expressive, supple melody, vivid character portrayal, a keen sense of texture and tonality in their relation to the dramatic situation, and a rich orchestral palette. Why worry our heads because "Andrea Chénier" is not for the ages? We are still close enough to the 19th century style of this work to be able to accept it and relish it without shock or merciless perspective.

Miss Tebaldi brings to the role of Maddalena not only a glorious voice but a warm, compassionate heart. Very few people could hear her tragic outburst to Gérard in Act III without tears. The trumpet tones of Mr. del Monaco are also thrilling and there is no vocal challenge in this score that he cannot meet squarely on its own terms. I do wish, however, that he would not treat the rhythmic detail and the text so freely in his preoccupation with tonal splendor. The same reproach to a lesser degree must be directed towards Mr. Bastianini, who is sometimes tempted (as is Mr. Del Monaco) to push a climactic tone too hard, so that it loses focus. But these matters of artistic finish do not count for as much in this context as they would in greater masterpieces,

Two from Callas

Cherubini: "Medea". Callas (Medea), Picchi (Jason), Scotto (Glaucé), Modesti (Creon), Pirazzini (Neris). Orchestra and Chorus of La Scala, Tullio Serafin conducting. (Mercury OL 3-104 \$14.94)

★★★★

Puccini: "Turandot". Callas (Turandot), Schwarzkopf (Liù), Ferrandini (Calaf), Nessi (Emperor), Zaccaria (Timur), Orchestra and Chorus of La Scala, Tullio Serafin conducting. (Angel 3571 C/L \$15.98)

★★★★

The Cherubini revival was sparked by the late Arturo Toscanini with his performance of the Requiem in C Minor in 1950 and put into high gear by Maria Meneghini Callas's appearances in the title role of "Medea" at the 1953 May Festival in Florence, followed by performances in Milan, Venice and Rome. The American Opera Society also gave a highly successful performance of "Medea" in concert form in 1956 in New York.

Perhaps Cherubini lost his place in history temporarily because he was a transitional figure. Spanning the years between Mozart and Wagner, he was

arduous by Puccini standards. There are occasional wobbles in the voice, but in the main her performance is brilliant and sure. Elizabeth Schwarzkopf gives her no little competition with her affectingly lovely delivery of Liù's passages.

Eugenio Fernandi is admirable as the unknown prince and the important roles of Ping, Pang and Pong are excellently sung by Mario Borriello, Renato Ercolani and Piero De Palma, although they make no attempt to project vocally the *commedia dell'arte* character of their parts. Serafin makes the most of Puccini's oriental colorations in the orchestra and the little modern devices which he injected rather naively and self-consciously in this final work from his hand.

—R. E.

Fossil Fireworks

Liszt: Transcriptions from Operas: Sextet from "Lucia di Lammermoor"; "Miserere" from "Il Trovatore"; Grand Fantasy from "Norma"; Overture from "Oberon"; Benediction and Oath from "Benvenuto Cellini"; Pilgrims' Chorus from "Tannhaeuser"; Isolde's Love Death from "Tristan und Isolde". Alfred Brendel, pianist. (Vox PL 10,580, \$4.98)

★★★

Liszt's transcriptions of the operatic, orchestral, and song literature retain their attraction for us today. In the first place, they are historically significant, for they remind us of the pioneering achievements of this incredible virtuoso, who thought nothing of acquainting his audiences with such things as Berlioz's "Fantastic Symphony" or excerpts from the Wagner operas at the keyboard.

Today, we have so many opportunities to hear music in its original form (or what we conceive to be its original form) that we have developed something of a fetish of the original version. In many ways this is healthy—particularly in the case of 17th and 18th century music, so long brutally mishandled by ignorant or insensitive interpreters. But, if we know how the music should sound, what harm is there in seeing what happens to it in transcription, especially when the arrangement is by a master hand like Liszt's? Sometimes the results are grotesque or downright ridiculous, sometimes distressingly vulgar, but they are almost invariably interesting.

Although the claims made for the "Réminiscences de Norma" by Andrew Porter in his notes are a bit hysterical (I doubt whether a listener moved to "ecstasy and tears" by a "stupendous" performance in the opera house would find the "quintessential extract of the emotions" in this potpourri, skilful as it is), there is no denying that it makes a stunning piano piece. Mr. Brendel plays it with loving care for the shape and natural cadence of the melodies and with a fluent, if not transcendent, technique.

It is fun to hear the "Oberon" Overture stripped of its orchestral color, and Weber's music stands up remarkably well. It has strong "bare bones". But even the cadenzas and embellishments in the other transcriptions have a period charm. What is hard to endure is Liszt's "improvement" on the Liebestod. Mr. Porter wrote more wisely than he knew when he said

Key to Mechanical Ratings

- ★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion minimum surface or tape noise.
- ★★★ Free from all obvious faults, differing only slightly from above.
- ★★ Average.
- ★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

and both artists sing with a plenitude of vocal color and emotional vitality that leave one limp. The sturdy yet supple voice of Mr. Corena is a delight, and he projects a clearly etched character as the gruff patriot.

It is amusing to find the artists who have prominent but less extensive roles in this recording succumbing to the same temptation that the artists at the Metropolitan did: the temptation to crowd a whole evening of dramatic build-up into one or two brief scenes. Miss Cossotto has a somewhat harsh but powerful voice, and when she is not pushing it too hard, her singing is genuinely exciting. Mr. Caruso is scrupulously careful about his diction, which doubles the impact of his characterization. Miss Guidi has the vocal color and amplitude for Madelon, and they fail her only when she overdoes. She achieves the needed pathos. Miss Mandalari sings rather shakily, but Giordano was not very good to the Countess, anyway. The other minor roles are adequately performed.

In its far from easy assignments the chorus reveals careful training and Mr. Gavazzeni never lets the score flag. He is at his best in the big, meaty passages where delicacy does not count.

Altogether, this is a wildly exciting and musically satisfying performance that is a lasting tribute to Giordano. And the leading roles are sung with a passion and resource that will stir all true opera-lovers.

—R. S.

a Florentine who headed the Paris Conservatoire and tried more or less successfully to write for the French theatre public. Though he seems not to have understood such people as Berlioz, he was very much aware of the new romantic tendencies in opera, and "Medea" reveals his prophetic design to put greater emphasis on drama, to mold consistent and sustained characterization, and to use the orchestra symphonically. There is nothing dusty about "Medea". It is as vitally alive and powerful as "Norma", and the title role is as taxing, dramatically and vocally, as Elektra. The chorus, for which Cherubini wrote masterfully, is a strong and significant element after the manner of the original Greek drama.

Always at her best in emotionally tempestuous roles, Mme. Callas sweeps all before her as the sorceress and infanticide. But she does not completely overshadow the excellent vocal performances of Renata Scotto, Miriam Pirazzini, Mitro Picchi, Giuseppe Modesti and the rest of the cast, all of whom are first-rate in their parts. Though I had no score with which to follow him, I took Serafin's tempos to be just and his treatment of details both studious and dramatically telling.

The cruel, unearthly Turandot is another role in which Mme. Callas finds herself completely at home. The vocal demands, though by no means as heavy as those of Medea, are

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that "it is instructive to compare the lucent, vibrant texture of the Liebestod with the plain, literal transcription found in the vocal scores..." It certainly is!

All quibbling aside, this is a highly entertaining and historically valuable album, and I hope that Vox will encourage Mr. Brendel to unearth more of these transcriptions. When he does, he might let himself go a bit more. Liszt (like Paganini) was something of a charlatan as well as a genius, and there are things in his music that call for the tricks of the musical trade.

—R. S.

Szell and Strauss

Strauss, Richard: "Don Juan"; "Death and Transfiguration"; "Till Eulenspiegel's Merry Pranks". Cleveland Orchestra, George Szell, conductor. (Epic LC 3439, \$4.98)

★★★

In recent years George Szell has raised the Cleveland Orchestra to the front rank, as this album eloquently testifies. Though his non-musical dealings may be stormy at times, on the podium Mr. Szell is a model of artistic balance, healthiness of spirit, and profound love for the music he is interpreting. He is not only a superb craftsman, but a spiritually searching interpreter. Like Montoux and Walter, he constantly reminds us that great music does not need the feverish ministrations of the prima donna conductor. It fares very well under the hands of a modest, self-effacing master.

To note one example of Mr. Szell's scrupulous artistry, listen to the opening bars of this performance of "Death and Transfiguration". There is none of that distortion of the syncopations and convulsive haste when the C minor finally breaks that one so often encounters. The music unfolds broadly, exactly as Strauss wrote it. And again, in the "Till Eulenspiegel", how refreshing it is to hear all of the detail and to be able to follow the rhythmic patterns without developing St. Vitus's Dance!

Mr. Szell makes the "Don Juan" exciting without overdriving it, dynamically. And no one knows better the secret that fast tempos should be really fast and slow tempos really slow. He is one of our few great conductors and trustworthy interpreters, and it is a pleasure to give him a critical fanfare for this album.

—R. S.

French Delight

Delibes: "Coppélia", complete ballet. L'Orchestra de la Suisse Romande, Ernest Ansermet, conductor. (London LL 1717/18, \$9.96)

★★★

It seems incredible that anything so fresh and charming as Léo Delibes's score for "Coppélia" could have come out of the France of 1870, when political mountebankery, social vulgarity, and crass materialism were in full sway. And what a pleasure it is to hear it conducted by that sensitive aristocrat of the baton, Ernest Ansermet! Anyone who heard countless drab ballet orchestras plow through the score will be especially grateful to Mr. Ansermet and his orchestra for restoring it to its primal grace and elegance.

Concert performances of ballet music present a special problem. If tempos are speeded up, to compensate for the lack of the visual element, all dancers and dance-lovers will be rendered miserable by the rhythmic "falsification" of the music. And if the dance tempos are retained (as

they should be), the conductor must somehow convey the dramatic overtones and the choreographic ground-plan of the ballet.

This Mr. Ansermet achieves by the color and imagination which he infuses into his interpretation, by the exquisite finish of nuance and detail (as in the very opening phrases of the work), and, most of all, by his sense of dancers' rhythm, developed through his long and illustrious association with composers like Stravinsky and with some of the greatest performers of our time.

Perhaps the highest tribute I can pay to this recording is the confession that, after listening to it, I felt bitterly frustrated that I could not get to a performance of the ballet for many months to come, at earliest reckoning.

—R. S.

Debussy Etudes

Debussy: Twelve Etudes. Albert Ferber, pianist. (London Ducretet-Thomson DTL 93012, \$4.98)

★★★

Opinions have differed sharply about the Debussy Piano Etudes, composed late in his career, at the period when he wrote the Cello Sonata and the Sonata for Flute, Harp, and Viola. If one refrains from a pointless comparison with the Preludes, and takes these pieces on their own terms, one can find both beauty and technical fascination in them. To observe as sensitive a fantasy as Debussy's playing with mechanical problems and spinning new keyboard figures is in itself exciting. And the colors of these études are as shimmering as those of the earlier works.

Mr. Ferber plays them with the finish, the scrupulous honesty and accuracy, the fine taste and lucidity that they require. He does not try to turn them into tone poems or acquarelles, but neither does he miss their overtones of humor and fancy. These études are quite as much studies in style as they are studies in technique, and Mr. Ferber knows how they should be interpreted.

—R. S.

Toccata Perspective

Toccatas for Piano: Schumann: Toccata in C major; Alkan: Toccata in C minor; Czerny: Toccata in C major; Ciaia: Toccata in G minor; Bach: Toccata in C minor; Prokofiev: Toccata in D minor; Debussy: Toccata from Suite "Pour le piano"; Ravel: Toccata from "Le Tombeau de Couperin"; Jelobinsky: Toccata from Six Short Etudes; Lewenthal: Toccata alla Scarlatti; Menotti: Ricercare and Toccata on a Theme from "The Old Maid and the Thief". Raymond Lewenthal, pianist. (Westminster XWN 18362, \$4.98)

★★★

This album of toccatas of four centuries (the 17th to the 20th) marks Raymond Lewenthal's first recording for Westminster. Born in San Antonio, Texas, Mr. Lewenthal completed his studies at the Juilliard School of Music under Olga Samaroff and made his New York debut in 1948. In 1953, after an almost fatal accident, he returned to the concert stage.

It was an ingenious idea to follow the toccata from its early stages down to the present day. And when he is not risking his neck trying to be a combination of Gieseking and Horowitz (as in the Debussy and Ravel toccatas), Mr. Lewenthal plays with deftness and bravura. In the Bach he is too glib, and in the Schumann somewhat slapdash (as witness the close, where he disregards the composer's marking, *piano*), but much of his playing is solidly brilliant.

The Czerny Toccata well deserves the occasional revivals it enjoys. Lighter and more elegant is the Toccata of Alkan whose transcendental études also deserve the attention of pianists. The Jelobinsky Toccata, written in 1933, is also effective. Mr. Lewenthal's own piece is a curious veering between Scarlatti and improvisation in a modern vein, but he plays it persuasively, as he does the witty Menotti music.

—R. S.

Record Briefs

Jerome Hines has recorded two albums of songs for London Records. The bass of the Metropolitan Opera sings some 14 **Concert Encores**, accompanied by Alexander Alexay, which range from Mussorgsky's "The Seminary" to Oley Speak's "On the Road to Mandalay" (London 5397) ★★★. Accompanied by Cant. Eva Allen at the organ, he is heard on the second disk in 12 **Gospel Hymns of the Salvation Army** (London 5391) ★★★. The beauty of Mr. Hines's voice seems never-failing whether he is singing secular or sacred music.

Sound Adventure is a series of works for percussion ensemble by Malloy Miller, Michael Colgrass, Gerald Strang, Lou Harrison, and Warren Benson (Period SPL 743)★★★. Among these absorbing experiments, the best is also the oldest, Harrison's "Song of Queztecóatl", written in 1941, an exotic and lovely work. The skillful percussion ensemble is led by Paul Price, who teaches at the Manhattan School of Music and at Boston University.

Saint-Saëns' Symphony No. 3, in C minor, a sometimes tedious, sometimes effective work that still holds a place in the concert repertoire, is played with characteristic affection by the Detroit Symphony, under the direction of Paul Paray, with Marcel Durré at the organ (Mercury MG 50167)★★★.

Howard Hanson conducts the Eastman-Rochester Symphony in three **American scores** that are excitingly colored from an instrumental point of view but not very arresting in content: Kent Kennan's Three Pieces for Orchestra (1936), William Bergsma's second ballet, "Gold and the Señor Commandante" (1940-41); and Bernard Rogers' "Once Upon a Time" (1934) (Mercury MG 50147)★★★.

Morley Meredith

Robert MUELLER

Tourel and Greenberg Signed by Decca

Jennie Tourel and Noah Greenberg's New York Pro Musica Ensemble were signed to exclusive long-term contracts by Decca. The first recordings under the new contract are scheduled for August release.

Jennie Tourel's first Decca record presents the mezzo-soprano in an album of Russian love songs. The New York Pro Musica has recorded "The Play of Daniel", a twelfth century musical drama, given with great success during the last season in New York.

Sorias To Join RCA Victor

Dario and Dorle Soria, who were responsible for the development of Angel Records in its first five years of existence, will join RCA Victor, to produce a special series of classical record albums. It will be called "Presented by Soria" and will be launched in the summer of 1959.

French Record In Record Sales

Paris.—During the last year the French record industry sold 24 million discs. This is twice as much than in 1954 and about eight million more than in 1956. 52% of all records were bought by the age group between 30 and 40, 29% by people between 20 and 30 years of age.

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2nd TRANSCONTINENTAL TOUR

Mu Phi Epsilon Delegates Meet at Detroit Convention

Detroit.—Nearly 400 members of Mu Phi Epsilon, national professional music sorority, attended the 34th biennial convention at the Sheraton-Cadillac Hotel, June 24-28. The 79 collegiate and 59 alumnae chapters were represented by business delegates and by music delegates who performed on the afternoon and evening concerts and musicales.

Great Lakes province, with 22 hostess chapters, under the general direction of Hilda Humphreys, Detroit, planned the convention on the theme, "Music, Friendship and Harmony, the Creed by Which We Live."

The "Music Around the World" luncheon was highlighted by a talk by Dr. Thelma James, Wayne State University professor, an authority on "Folk Music—an International Language" and by community singing of published choral numbers, composed by six members of Mu Phi Epsilon—Gladys Rich, Elizabeth Henderson, Jessie Gaynor, Amy Worth, Marjory Allen and Alice Jordan. Robert Foster Jones, of Detroit, directed. Also viewed were two Coronet films on "Brahms and His Music" and "Handel and His Music", edited by two members of Mu Phi Epsilon, Hazel Gertrude Kinsella, of the University of Washington, and Hazel Mohavec, Morgan, of Northwestern University.

School Students Perform

Gads Hills School of Music was represented by 11 students from 11 to 15 years of age. This was the first time that members outside of Chicago have had the opportunity to appreciate the excellence of the musicianship which the sorority's sponsorship for over 30 years has meant to this school. The result of the program was a most heart-warming contribution of \$1,000 which was voted by convention for additional music work in the school. Regular assistance has been given over the years

from profits of a national magazine agency which has amounted to over \$2,000 annually.

Special "Salute to Mu Phi Epsilon" was made by the Detroit Summer Symphony under the direction of Valter Poole, with Carol Smith, contralto soloist, for its June 24 concert in the Ford Music Shell. The convention members were special guests and were honored by the presentation of the sorority's national president, Eleanor Hale Wilson, Seattle, on the radio broadcast portion of the evening's program.

Prize-winning compositions of the sorority's 1957 composition contest which were performed on a Mu Phi Epsilon Composer's Concert included works by Ruth Wiley, Detroit; Joyce Mills Jensen, Brigham Young University, Provo, Utah; Mary Jean Van Appledorn, Texas Technological College; Hazel Volkart, Conservatory of Music of Kansas City; Shirley Van Cleave Woodward, Fort Worth; Gladys Fisher, Pittsburgh; Mildred Hunt Harris, Seattle; and Susan Krausz, Cleveland Heights. Compositions by other members of the sorority which were used on other programs of the convention included those by Anna Bess Whitman, Detroit; Laurel Wagner Rittenhouse, Baldwin-Wallace Conservatory; Joanne Baker, Kansas City; Mabel Daniels, New England Conservatory of Music; Dorothy James, Eastern Michigan College; Mae Doelling Schmidt, American Conservatory of Music; Dorothy Young Mallory, University of Oklahoma; and Joyce Gilstrap Jones, Fort Worth.

Ganz Is Speaker

Guest speakers for the banquets were Rudolph Ganz, president emeritus of the Chicago Musical College of Roosevelt University, and Dr. Walter E. Cole, First Congregational Church, Detroit. At the final banquet, the convention also was privileged to hear two other young Mu Phi Epsilon musicians who are making names for themselves in the professional field—Eunice Podis, Cleveland pianist, and Denise Morand, French cellist of Kansas City, both of whom have had New York debuts at Town Hall.

A panel discussion, conducted by Viola Moen Anderson, National Chairman of Music Therapy, presented Janet Lindecker, sightless Mu Phi Epsilon music therapist, Child Study Institute of Toledo, Ohio; Robert F. Unkefer, assistant professor of music, Michigan State University, and music consultant to the Rehabilitation Center for the Adult Blind, Topeka, Kan., and a report by Wilhelmina K. Harbert, professor of Music Education and Therapy, College of the Pacific, which was read by Margaret Cake.

Due to the growth of the Pacific Province to 36 collegiate and alumnae chapters, this area was divided into a Pacific Southwest and a Pacific Northwest province. Also a new National Council office of fifth vice-president was established, this officer to be collegiate chapter adviser who will coordinate the new district directors who will be appointed by the Council.

The new National Council officers who were inducted into their offices for the biennium are Rosalie V. Speciale, San Jose, Calif., president;



Members of the newly elected Mu Phi Epsilon National Council: (Front, left to right) Mrs. Van E. Fiser, executive secretary-treasurer, Rosalie V. Speciale, president, and Ruth Havlik, editor of the sorority's magazine, "The Triangle". (Back, left to right) Mrs. Roy D. Davis, Jr., Mrs. Bert Thomas, Mrs. Z. I. McCluggage, Mrs. Philip Maxwell, and Hilda Humphreys, first, second, third, fourth, and fifth vice-presidents, respectively

Mrs. Roy D. Davis, Jr., Washington, D. C., first vice-president and academic adviser; Mrs. Bert Thomas, Columbus, Ohio, second vice-president and music adviser; Mrs. Z. I. McCluggage, Denver, third vice-president and alumnae adviser; Mrs. Philip Maxwell, Chicago, fourth vice-president and public relations director; Hilda Humphreys, Detroit, fifth vice-president and collegiate adviser, and Ruth Havlik, Minneapolis, editor of *The Triangle*, national publication of the sorority.

Added to the more than \$6,000 which has been contributed by chapters to local scholarships throughout the country, Mu Phi Epsilon is awarding a \$500 scholarship to any member for graduate study in Music Therapy at the school of her choice; two music therapy scholarships of \$300 each to members of the Mu Phi Epsilon to study Music Therapy at the University of Kansas and at the College of the Pacific, Stockton, Calif., and \$180 annual partial scholarships for private study at the Aspen School of Music, Aspen, Colo.

Other contributions in addition to the \$1,000 to the Gads Hill Center School of Music, Chicago, will be \$150 to each the Neighborhood

School of Music, Los Angeles; Community House, St. Louis, Mo., and Friendship House, Washington, D. C. Janet Lindecker was given \$500 to be used in her work at the Child Study Institute, Toledo, the first court in the country to have such a music therapy program.

Two other projects of Mu Phi Epsilon will receive \$500 each from the sorority's Friendship Fund. They are Silliman University, Dumaguete City, Philippine Islands, and the Music for Youth Association in Japan. Silliman is the first university in the islands to offer a four year course leading to a Music Major with an A.B. degree. Mu Phi Epsilon has not only contributed financially to these two great sources of music in the Far East, but individual chapters have shipped thousands of pounds of music for their use. The Japanese organization recently was enabled to move into a larger library, the first such music library in Toyko.

The invitation of the Pacific Southwest province was accepted to hold the next biennial convention of Mu Phi Epsilon at the Miramar Hotel in Santa Monica, Calif., in June, 1960.

Ravinia Season Launched By Reiner and Symphony

Chicago. — The Ravinia Festival opened its 23rd season, July 1, with the Chicago Symphony's resident conductor, Fritz Reiner, directing his own orchestra in a program, the second half of which comprised the same Wagner excerpts that were played at the final concerts of the symphony season, April 24, 25. Such familiar musical fare as the Beethoven "Leonore", No. 3, and the Symphony No. 7, made up the rest of the program. Mr. Reiner gave superlative readings of the "Leonore" and of the Wagner Prelude to "Lohengrin", Siegfried's Rhine Journey, and excerpts from "Die Meistersinger", Act III. The Symphony, No. 7, was accorded a routine performance, though with its full meed of professional gloss. Despite the hot, sticky, mosquito-ridden night a near-capacity audience was present.

On July 5, substituting for Elizabeth Schwarzkopf, who, because of illness, cancelled her summer engagements in the USA, Wilma Spence, so-

prano, joined with Mildred Miller, mezzo-soprano, in selections from Act I of "Der Rosenkavalier", by Richard Strauss, and sang arias from Wagner's "Lohengrin" and "Tannhäuser". Though Miss Spence deserved commendation for so graciously taking the place of her sister artist her efforts in the Marschallin's monologue and in the ensuing duet with Miss Miller (the latter with a kind of Aida hairdo) failed at times to evoke the bittersweet charm of the music. It was to the orchestra that one's attention was drawn during the unfolding of the parting, tinged with regret, between the Marschallin and her Octavian.

Mr. Reiner stole the show with an "echt" Hungarian rendition, for the first time at these concerts, of Bartok's early Suite for Orchestra, Op. 3, No. 1.

At the first Sunday concert, offered at a new time, 7:30 P.M., Mr. Reiner served delectable portions of

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Straussiana (Johann and Joseph) to a festive-minded throng.

The Budapest String Quartet gave the first of a series of four concerts of traditional chamber music on an off-night, Monday, July 7. This may have accounted for the sparse number of listeners in the huge shed who were rewarded by exemplary performances of Mozart (K. 458), Debussy, and Beethoven (Op. 59, No. 2) quartets.

Steinberg Conducts

In the ensuing week William Steinberg conducted programs with the following soloists: Wilma Spence, on July 8, singing arias by Mozart, Beethoven, Strauss, and Korngold; Guiomar Novaes, pianist, on July 10, playing the Schumann Concerto in A minor, and on July 12, the Chopin Concerto, No. 2, in F minor. Not being present at any of these concerts I must perforce report that the local critics took Mr. Steinberg gently to task for over-loud and insensitive reading of some of the purely orchestral portions of these programs. Miss Novaes played with her usual charm but with some discomfiture over the extra-musical noises from the nearby rails and from overhead. Her first appearance brought out the largest throng of the still-young season.

For the third week, Walter Hendl, associate conductor of Chicago Symphony, was on the podium, making his Ravinia debut and establishing his right to big-league consideration. For the Tuesday and Thursday concerts the soloist was the veteran pianist Benno Moiseiwitsch. Hearing Van Cliburn at Grant Park on Wednesday and Mr. Moiseiwitsch at Ravinia the following evening brought to mind their Siegfried and Wotan prototypes, but with this difference: Mr. Moiseiwitsch was no defeated god but one as puissant in musical powers as the young newcomer, with the addition of the experience that comes from a life-time of fruitful musical endeavor. In Beethoven's Concerto No. 5, the older man demonstrated that one can play in strict time yet achieve expressive results.

Mr. Hendl introduced one of the few contemporary scores of the Ravinia season: Peter Mennin's Symphony, No. 3, which Mr. Hendl conducted at the New York Philharmonic-Symphony concerts of Feb. 27, 28, 1947. In form the three movements of the symphony were well knit, but to me there seemed to be a lack of inner spiritual conviction. Mr. Hendl conducted this and the other numbers on the program — Mozart's Overture to "The Magic Flute", and Ravel's "La Valse" — with a refreshing absence of that balletic miming with a baton that is so much in evidence these days. The orchestra cooperated with him to the fullest degree.

Janis Is Piano Soloist

Byron Janis was the piano soloist under Mr. Hendl on July 19 and, under Igor Markevitch's direction, on July 22. On the first date he performed to audience acclaim Rachmaninoff's Concerto No. 1, in F sharp minor, an early work, though revised much later by the composer. On his second appearance Mr. Janis scored again with a beautifully controlled performance of Beethoven's Concerto No. 3, ably assisted by Mr. Markevitch and the orchestra. In his own right Mr. Markevitch presented a highly individual interpretation of the Brahms Symphony No. 1, in C minor.

At his second concert Mr. Marke-

vitch introduced two choral numbers: Kodály's "Psalmus Hungaricus", with Rudolf Petrak as tenor soloist, and Borodin's Polovetsian Dances from "Prince Igor". The Northwestern University Summer Chorus, George Howerton, director, sang with enthusiasm under Mr. Markevitch's inspired direction. Mr. Petrak sang competently though with little variety of tone color. The first half of the program was devoted to a dramatic reading of Weber's Overture to "Der Freischütz" and to a polished and spirited performance of Mendelssohn's Symphony No. 4.

Leon Fleisher was piano soloist at the July 26 concert in Tchaikovsky's Concerto No. 1, under Mr. Markevitch's baton. The orchestral number included Prokofiev's Classical Symphony, and Beethoven's Symphony No. 4.

The following evening John Sebastian, harmonica soloist, played Milhaud's Suite for Harmonica and Orchestra on this, his first appearance at the Ravinia Festival concerts. Beethoven's Symphony No. 6 was the featured orchestral work by Mr. Markevitch for his final concert here.

Other concerts at Ravinia included: Errol Garner, jazz pianist, July 2; 4; the New York Pro Musica group of instrumentalists and singers, July 23, 25, in programs of Renaissance

music, all of considerable interest.

At Grant Park the July 2 concert was rained out. On the Sunday following Joseph Rosenstock altered the prepared program to allow Fritz Siegal, concertmaster of the orchestra, to perform with skill and conviction Bruch's Concerto in G minor. Leopold Teraspulsky, principal cellist, played with considerable finesse and good taste the Boccherini Concerto in B flat major. Mr. Rosenstock gave a lively reading of Tcherépnin's Rondo from the Suite for Orchestra, Op. 87. The second half of the concert was devoted to excerpts from Verdi's "Il Trovatore", sung by soloists and chorus of the Park District Opera Guild, under the direction of Silvio Insana. Dino Zamaro, tenor, as Manrico, caused a small sensation with the disclosure of a natural voice, virile and expressive, which, if trained earlier in his life, would have made Mr. Zamaro more widely known. The other outstanding vocalist was Vivian Marinos, soprano, as Leonora.

Mr. Rosenstock finished his almost three-week stint with concerts on July 9 and 11, with Joseph Eger, French horn, as soloist in both concerts.

On July 12 and 13 a Rodgers and Hammerstein program was conducted by Leo Kopp. The following weekend Fausta Cleva conducted a concert version of Donizetti's "L'Elisir

d'Amore", with Maria Giovanna, soprano, as Adina; Charles Anthony, tenor, as Nemorino; Frank Valentino, baritone, as Belcore; and Ezio Flagello, bass, as Dulcamara.

Jesus Maria Sanroma was the piano soloist at the concert on July 23, conducted by Frederic Balazs; and at the concert of July 25, conducted by Alfredo Antonini. Mr. Balazs gave a somewhat small-scale reading of the Brahms Symphony No. 1. For his principal orchestral work Mr. Antonini presented for the first time at these concerts Henry Cowell's Symphony No. 4.

A Puccini Centennial Opera program, conducted by Mr. Antonini, featured Licia Albanese, soprano, and Giuseppe Morreti, tenor, in arias and duets from the composer's operas, "Tosca", "La Bohème", "Manon Lescaut", "Gianni Schicchi", "Turandot", and "Madama Butterfly". Taking some time to warm up Miss Albanese was at her incandescent best in the "Un bel di" and in the duet, Act I, from "Butterfly", with Mr. Morreti. The young tenor disclosed a light voice, tastefully used. However, he scored resoundingly in "Nessun dorma" from "Turandot". Both artists were recalled many times by a most enthusiastic audience. Mr. Antonini conducted vigorously and to good effect.

—Howard Talley

Brevard Music Center Ends Summer Festival

Brevard, N. C.—The Brevard Music Center concluded its Summer Festival of Music on Aug. 10 with a concert by the Festival Symphony Orchestra under the direction of James Christian Pfohl. Ruth Slenczynska, piano, was the featured soloist.

Other artists participating at the festival included Mary Spalding, Charles DeLaney, Emerson Head, Kenneth Nielsen, Victor Stern, Thomas D. Moore, William D. Revelli, William Henderson, Reid Poole, William Stevens, John Horner, Nancy Cirillo, Willis Coggins, John Bitter, Martha Deatherage, Roy McAllister, Bernard Fitzgerald, Linda Head, Joan Field, Phyllis Daniels, Perry Daniels, Allen Keller, Linda Sanford, Margarethe Bence, Emil Raab, Louise Nelson Pfohl, and Lorne Munroe. Oliver Daniel gave two lectures.

Ventnor City Holds Eleventh Festival

Ventnor City, N. J.—The eleventh annual Ventnor Summer Music Festival, which is held in August, is featuring a Festival Youth Orchestra under the direction of Joseph Levine. In conjunction with the orchestra, classes in conducting, two-piano repertoire, and chamber music are also given. The program of the festival includes appearances by Anna Russell, Berl Senofsky, Stanley Babin, and Brian Sullivan.

Turnau Opera Players Present Eight Operas

Woodstock, N. Y.—The summer season of the Turnau Opera Players which started on June 29, will be terminated on Aug. 31 with a performance of "The Abduction from the Seraglio". The season, which is under the musical direction of Fred-



Members of the Boston Concert Ensemble with James Christian Pfohl at the Brevard Music Center in North Carolina. (Left to right) John Horner, Nancy Cirillo, Mr. Pfohl, Colette Rushford, and William Stevens

erick Popper, features 33 performances of 8 operas, including Rossini's "Cinderella", Humperdinck's "Hansel and Gretel", Menotti's "The Telephone", Massenet's "Manon", Ravel's "L'Heure Espagnole", and Mozart's "Così fan tutte".

Singers include Carolyn Chrisman, Lucille Sullam, Joan Wall, Ray De

Voll, Alan Baker, Eugene Flam, and Ara Berberian.

Birmingham, Ala.—The Birmingham Symphony Orchestra was given a grant by the Commissioners of Jefferson County in the amount of \$15,000 for assistance to the Children's Concert program of the orchestra.

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Ballet, Chamber Music and Opera Enliven Seventh Granada Festival

Granada.—Among the many festivals that dot the face of Europe, the Granada Festival of Music and Dance is unique. Concerts, recitals, ballets and operas are given in the incredibly beautiful and romantic setting of the Alhambra and the adjoining Generalife gardens.

The program offered during this two-week event is somewhat less exotic than the surroundings. It consists of a certain amount of Spanish music, suits the surroundings perfectly, and a larger amount of "standard repertoire", ranging from Mozart to Tchaikowsky.

Manuel de Falla's youthful opera "La Vida Breve" was given a splendid performance in the open-air patio of the Palace of Charles V. This work, which has its setting in Granada, was composed in 1904, long before de Falla had set foot in the city which was later to be his residence for some twelve years. The plot of the opera is very simple: despite the warnings of her family a gypsy girl allows herself to love and be loved by a young man who subsequently betrays her and marries another girl. Salud, the gypsy girl, appears at the wedding and dies of a broken heart, when her former lover refuses to recognize her claims upon him.

The score is a curious mixture of Spanish folk music, Puccini, a bit of Wagner, and fortunately a great deal of de Falla. Despite the various "influences", which are patent, the strong musical personality of de Falla saves the opera from being either a *pasticcio* or even a synthesis. If the work has a defect, it is a dramaturgical one of being too short. In its present form, lasting barely an hour, it is an extension of the original one-act of 1904; the composer added two parts for the 1913 premiere in Paris, converting it into a piece in two acts. (The two acts were played in Granada without pause, and quite rightly so.)

One could wish, however, that the lyrical and dramatic scenes were also proportionately longer. Only occa-

sionally is there an aria or ensemble number in which the solo voices really take over. For the rest there are many orchestral passages and interludes, dance scenes, choruses and an effective use of offstage solo voice. The result is a form somewhere between opera, oratorio and ballet.

The ballet-like quality of the work was accentuated by the Granada production. Antonio and his company of Spanish ballet filled every orchestral passage with dancing that was meaningful and extremely well executed.

(Right) Vista in the Generalife Gardens. (Below) Scene from "The Three-Cornered Hat" with Antonio as the Miller



Molina

Whether this was de Falla's intention is open to question. The fact is, however, that it proved effective and entirely justified, inasmuch as it was perfectly integrated into the whole fabric.

The wedding scene was particularly brilliant. Here all semblance of action stops for an extended "folk festival" that includes *flamenco* singing, solo dances and dances by the ensemble. The "folk" music and dancing are stylized (the chorus shouts its *olé*s in rhythm, for example), but still there is no sense of artificiality.

De los Angeles Superb

The leading role of Salud was sung magnificently by Victoria de los Angeles whose full, rich voice was beautifully controlled, yet full of vitality. Her faithless lover Paco was adequately portrayed by Bernabé Martínez, while the young Rosario Gómez was outstanding as the aunt. The important choral part was splendidly taken by the Cantores de Madrid, whose conductor José Perera deserves special mention for their training. The somewhat abstract stage set by José Caballero was used with slight modifications for all four scenes. It was effective in itself but created a certain conflict with the realistic character of the costumes and action.

Finally, high praise must be given Eduardo Toldrá, who conducted with complete authority and with the highest musicianship. Following the opera, Antonio and his company gave a scintillating performance of de Falla's "The Three-Cornered Hat", in which Antonio danced the leading role.

Andrés Segovia's guitar recital was given in the Alhambra Patio de los Leones—a small court of incredible beauty, in which every note of this fabulous artist was audible. Through an interesting coincidence the date of this concert marked the fiftieth anniversary of Segovia's first public appearance as a concert guitarist, and that first appearance was also in Granada.



Molina

Victoria de los Angeles at Her Recital in the Patio de los Arrayanes in the Alhambra

Three concerts by the Orquesta Nacional (Madrid) were given in the patio of the Palace of Charles V—a remarkable structure built in a perfect circle. Enrique Jordá directed one of the concerts, in which Segovia played the charming "Fantasia para un Gentilhombre" for guitar and small orchestra by Rodrigo. The other two were conducted by Jean Martinon with Artur Rubinstein as soloist in each concert. Both the programs (Schumann, Brahms, Tchaikowsky, Rachmaninoff, etc.) and the conductor were uninspired; seldom have we heard Tchaikowsky's "Pathetic" Symphony so lacerated and beaten. Rubinstein played with his usual musicianship, despite differences of interpretation with the conductor.

Schaeffer Soloist

The two concerts by the Stuttgart Chamber Orchestra were quite rewarding. High point of the two concerts was a stunning performance of Mozart's Flute Concerto in G, in which the American flutist Elaine Schaeffer appeared as soloist. She

played with no apparent effort and with a pure, liquid tone; her musicianship was of the highest order.

The ballet performances took place in the fabulously beautiful gardens of the Generalife, the summer retreat of the former Moorish rulers of Granada, whose main residence was the Alhambra. One part of the gardens has been made into an open-air theater, seating some two thousand people. Paris Opera Ballet appeared here, as did the Spanish Company of Antonio. The Parisians danced a classical repertoire including "Swan Lake", and "Suite en Blanc", and demonstrated clearly that their recent success in Russia was well-earned. The Russian tour actually worked to the disadvantage of Granada, however. The costumes for some of the numbers originally scheduled failed to arrive in time, so that last minute changes of program had to be made. It seems that the Russians promised to send the costumes to Granada by air but shipped them by rail instead.

Paris Ballet Excellent

Apart from this *contretemps*, the Parisians acquitted themselves splendidly. The stars, including Marjorie Tallchief, Madeleine Lafar, Claude Bessy, Peter Van Dijk and Georges Skibine, were admirably supported by the corps de ballet and less happily accompanied by an orchestra that remained suitably nameless on the programs and that was outstanding for the number of wrong notes played.

Victoria de los Angeles appeared in a recital in the magnificent Patio de los Arrayanes of the Alhambra. She sang French, German, Italian and Spanish numbers with consummate artistry. Her Brahms group was particularly moving; it was a pleasure to hear German Lieder sung by a singer who not only is a fine musician but also has a great voice. The Spanish group brought down the house. Bouquets were thrown (literally) by a wildly applauding audience that refused to budge until Miss de los

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Angeles had sung innumerable encores.

The 1958 festival closed in a blaze of glory with two evenings of ballet by Antonio and his company, who have brought Spanish dancing to a high level of perfection. Their style is an interesting and effective combination of folklore, classical ballet and revue, which still maintains its typical Spanish flavor despite the thoroughly sophisticated presentation. The most exciting number of the two programs was Manuel de Falla's ballet "El Amor Brujo"; the most sensational was certainly the solo Zapateado (shoe dance) which Antonio himself danced without musical accompaniment. Here it was impossible to say where folk tradition left off and "art" began, so completely were the two synthesized.

Given the exotic setting of the Granada Festival one could wish that the musical fare were more in keeping with the surroundings. Although the Granada Festival is internationally known, the audiences are drawn chiefly from Granada itself, and the local audiences want to hear the "classics", performed by "big names". Thus the program-makers are confronted by a dilemma: to please the local audience or to please the visitors.

In Seventh Year

Granada's is a relatively young festival—this was its seventh year. Perhaps it has not yet decided which way it will go, native or international. The hotel situation poses a further problem, which is on the way to being solved. At present there are only two first class hotels near the Alhambra, where the festival takes place, the others being located in the city below. For a short stay the city hotels are quite all right. After a few days, however, the noise of the city becomes intolerable, for it is a very noisy city indeed. The city officials are planning to build a third hotel near the Alhambra, particularly for the accommodation of foreign visitors. It will be one of the most beautiful in all Europe. But why not make the city hotels habitable too, by suppressing the inferno of hooting and tooting of cars, trucks and buses? Paris was changed overnight from a bedlam of claxons into a quiet city. In Madrid horn-blowing costs the blower a good many pesetas. We submit that the same miracle could be worked in Granada and that the town itself could be "reclaimed" for festival purposes.

These mundane considerations may seem to be unrelated to artistic matters. In practice, however, they are not. For if a more cosmopolitan audience were to attend this remarkable festival, the program would very probably change accordingly. There might be less Brahms and Tchaikovsky and more de Falla and Granados. This, we feel, would be an excellent development.

—Everett Helm

Ford Auditorium Acoustically Improved

Detroit.—The Detroit Symphony Orchestra has announced that Mrs. Edsel B. Ford and other members of the Ford family have made a personal gift to the Symphony of an acoustical shell for the Henry and Edsel Ford Auditorium. The shell, which will be turned over to the City of Detroit by the Symphony, will bring the auditorium close to acoustical perfection. The construction is scheduled to be completed by Jan. 1, 1959.

San Francisco Pop Series Begun by Arthur Fiedler

San Francisco. — The summer "pops" and the July fogs are with us once again, and 6000 persons crowded into the Civic Auditorium to greet Arthur Fiedler and the summer personnel of the San Francisco Symphony for the opening program on July 19. Katherine Williams, former San Francisco soprano, was the soloist. She made a glamorous appearance and was cordially received, but her singing left much to be desired both linguistically and vocally.

About 5000 acclaimed the second concert (July 22) with James Duane, Bay Area pianist, as soloist. Awarded the orchestra debut through the annual auditions judged by the Music Critics Circle, Mr. Duane gave a highly commendable, if not faultless, performance of the Saint-Saëns Piano Concerto No. 2. In both concerts, the best orchestral playing was heard in the Broadway scores for which Fiedler has a special flair. The audiences gave enthusiastic response to everything including the beer and pretzels served at the tables on the main floor.

Earlier in the summer, the Hollywood String Quartet gave four beautiful concerts in the Museum of Art. Their playing of Mozart and Beethoven on every program and of Kodaly, Hindemith, Bartok and Stravinsky as contrasting modern fare, set them in the top rank of chamber music organizations.

Ballets de Paris Visits

Les Ballets de Paris brought novelty and skill to Curran Theatre audiences during a week's run. Jeanmaire and Roland Petit scored particularly in their "Carmen" which concluded a program prefaced with "Contre-Point", and "La Dame dans la Lune". "Frenchy" was the word for their choreography with its uncommon stances, postures and those certain et ceteras that only the French can get away with in an inoffensive manner.

The Contemporary Dancers presented a Lively Arts Festival at their Dance Center, sharing the festival limelight with chamber music, vocal and dramatic groups and motion pictures from the Camera Obscura Society.

Highpoints of the musical features were the Hindemith program by the Aragon Singers, which presented "Die Serenaden" (extremely impressive) and the "There and Back" satirical operatic skit. The Serenade was done by Rayna Edwards, soprano; Raymond Duste, oboe; Mary James, viola; and Helen Stross, cello.

Also impressive was the 20th Century chamber music program directed by Piero Bellugi which included Schönberg's "Ode to Buonaparte" for piano, quartet of strings and a reader; Ginastera's "Lamentaciones de Jeremias Profeta" (1945) for a choral group; Nono's "España en el Corazon" (1952); Revueltas' "Homenaje a Federico Garcia Lorca" and Milhaud's "Le Creation du Monde". The performers were a new group called Musica Viva, organized by Bellugi.

A smaller group presented by the Labyrinth: Theater-Club Inc., under the name Capella da Musica did more intimate chamber music very successfully. Bela Bartok's Chaconne from his solo violin sonata was excellently played by Willard Tressel, violinist

of the group who also played the Stravinsky Duo Concertante for violin and piano, with William Corbett Jones, and the Hindemith Trio for violin, viola and cello, with Elizabeth Bell and Helen Stross.

Brahms's Trio for horn, violin and piano was played by Robert Tefft, Tressell and Jones. A high performance standard was maintained by the ensembles.

—Marjory M. Fisher

Kansas City Forms New Opera Group

Kansas City. — The Kansas City Lyric Theatre Association, a newly founded group to promote an annual autumn season of grand opera, will launch a four-week season beginning Sept. 29. Four productions, all sung in English will be offered. Among the operas considered are "La Bohème", "Otello", "La Serva Padrona", "I Pagliacci", and "The Abduction from the Seraglio". The group is headed by Michael Berbiglia.

Metropolitan Elects New Board Members

At the annual meeting of the Board of Directors of the Metropolitan Opera Association on May 16, Robert Lehman and Roger L. Stevens were elected directors. Lincoln Lauterstein was named Secretary of the Association.

Re-elected were Lauder Greenway (Chairman of the Board), Lowell Wadmond (Vice-Chairman), Anthony A. Bliss (President), Floyd W. Jeff-

erson (Vice-President), Charles M. Spofford (Chairman of the Executive Committee), and George S. Moore (Treasurer).

Named as directors of the Association in the class of 1961 were Mrs. August Belmont, Anthony A. Bliss, Lucrezia Bori, Mrs. Harold N. Coolidge, John W. Drye, Jr., Francis Goelet, Lauder Greenway, Mrs. John Barry Ryan, Robert Lehman, and Roger L. Stevens.

Chicago Lyric Opera Announces Changes

Chicago. — Paolo Montarsolo, a young Italian basso, will replace Boris Christoff in the role of Basilio in the Lyric Opera of Chicago's production of "The Barber of Seville" during the forthcoming season. As scheduled, however, Mr. Christoff will sing the title role in "Boris Godounoff". The change was made necessary due to previous commitments of Mr. Christoff.

Gianandrea Gavazzeni, who was to conduct "Madama Butterfly", "Il Trovatore", "The Barber of Seville", and "Aida", had to cancel his assignments because of illness. No replacement has been announced as yet. Tullio Serafin will have the musical direction in the double-bill performances of "Gianni Schicchi" and "I Pagliacci".

First Dance Festival Held on Long Island

Westhampton Beach, L. I.—The first Festival of Dance held in Long Island is taking place here in July and August. The list of attractions includes Mata and Hari, Paul Draper, Tania Karina and Oleg Sabline, Ram Gopal, Teresita la Tana, Nina Kovak and Company, Andre Eglevsky's Petit Ballet, and Daniel Nagrin.

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Lewisohn Stadium Concludes Season

Scherman Combines Two Programs

July 9.—By eliminating one number from the scheduled program and adding what was to have been the featured work on the previous evening's concert, Thomas Scherman, making his second appearance of the season as guest conductor at the Stadium, was able to kill two birds with one stone, as it were, in a combined program that featured seven soloists.

The concert opened with a spirited performance of Mozart's youthful Sinfonia Concertante in E flat for Oboe, Clarinet, Horn and Bassoon with Orchestra (K. V. Anhang I. No. 9) in which Harry Shulman, Stanley Drucker, Manuel Zegler and Joseph Singer were the respective soloists. The wind players played this delightful score with such relish that it brought forth a spontaneous outburst of "Bravos" from their confreres in the orchestra at the close.

The Mozart D minor Piano Concerto, which followed, did not fare as well. Neither Henri Deering, the soloist, nor Mr. Scherman, succeeded in giving it more than a perfunctory reading. Each approached it from a different angle neither of which had much in common with the spirit of the work. Also the brilliant if shallow cadenzas Hummel wrote for the concerto demand cleaner-cut finger articulation than Mr. Deering brought to them. Pianist and conductor were much more at home—and in sympathy with—Cesar Franck's Sym-

phonic Variations. Mr. Deering's tonal work took on a warmer, richer hue and technically he was in full control.

Heidi Krall, soprano, and Albert da Costa, two young singers from the Metropolitan Opera Company, made their Stadium debuts in the work that was taken over from the rained out program. This was Act 1, Scene 3, of Wagner's "Die Walküre".

Both young artists proved themselves to be capable Wagnerites. Both have fresh young voices of consistent good quality. Miss Krall displayed a more flexible command of her vocal resources than Mr. da Costa. The latter often packed more power into his delivery than was necessary considering the amplification, but both rode the crests of the orchestral waves with ease. The amplifiers, it is only fair to state, were far kinder to the singers' voices than they were to Mr. Deering's piano.

—R. K.

Krips, Arrau Open Beethoven Week

July 15.—Since Monday night's concert had to be postponed to Wednesday because of rain, the Stadium's Beethoven Festival got off to an excellent start with what was to have been the second of four programs. The concert, which drew an audience of 10,000 marked the Stadium debut of the noted European conductor and Beethoven interpreter, Josef Krips. Although Mr. Krips is musical director of the Buffalo Philharmonic, his only previous appearance as conduc-

Summer Events in New York



Dr. I. W. Schmidt

Josef Krips rehearses Beethoven's Ninth. The soloists, from left to right, are Irene Jordan, Nell Rankin, David Poleri, and Norman Treigle

tor in this city was with the Symphony of the Air in December, 1956. Another distinguished Beethoven interpreter, the Chilean pianist Claudio Arrau, was the evening's soloist in the "Emperor" Concerto.

Mr. Krips opened the concert with a forthright performance of the "Coriolanus" Overture. Despite a somewhat metronomic beat and a rather individual and unorthodox baton technique, Mr. Krips's Beethoven was nonetheless steeped in the Viennese tradition. The granite-like solidity of sound he drew from the orchestra in the climaxes were no less impressive than the spellbinding way the Allegretto of the Symphony was spun out. Here again the basic rhythmic pattern never varied from start to finish, but each note was made pregnant with musical meaning.

The highlight of the evening, however, was Mr. Arrau's masterly performance of the concerto. His playing combined sweep with a style that was intimately personal in the lyrical passages of the first movement and wonderfully communicative and introspective in the Adagio. In Mr. Krips the pianist had a worthy collaborator and they gave an unforgettable performance.

—R. K.

Krips and Morini Play Beethoven

July 16.—When Josef Krips stepped on the podium, 7000 people were either sending doubtful glances to the sky or drying their wet seats with handkerchiefs. A heavy downpour before the evening had threatened another cancellation of the concert, which had been postponed from two days before. But, fortunately, all went well—weather and music. Works by Beethoven were on the agenda.

Mr. Krips opened with a solid, concentrated, and intense reading of the "Leonore" Overture No. 3. No affected ritardandi, no exaggerated driving, which so often sends the poor solo flutist out of his mind. Then Mr. Krips joined forces with Erica Morini, the queen among our women violinists. From her noble octave entrance to the gracefully climbing figures of her rondo exit, one realized once more how well she deserves this title. Her secret seems to lie in an absolute communication between her feelings and her instrument. Heart, fingers, strings, and bow appear in complete fusion. Could it be, because she does not use a shoulder pad? The collaboration of Miss Morini and Mr. Krips, both Vienna-born, was exemplary. There was a mature give and take,

and both artists listened to each other.

The Fifth closed the evening. Mr. Krips knows how to get to the core of this music as well as he knows how to get to the Lobkowitz Palais—but he does not rush. For him, *brío* means more spirit than frenzy, and *con moto* is real *Gemuetlichkeit*. His scherzo was mysterious without overwrought grotesqueness, and the Finale had sweep and grandeur.

Technically, he displayed his thorough command over the orchestra and cued his musicians diligently. If he had realized that his singing, whistling, and groaning was easily picked up by the microphones and amplified over the Stadium, one listener's pleasure would have been completely untroubled.

—J.F.S.

Ninth Concludes Beethoven Festival

July 17.—An audience of 14,000 music and outdoor enthusiasts gathered to witness the climax of the week's Beethoven festival under Josef Krips. The gigantic Symphony No. 9 in D minor, which had not been performed at the Stadium since 1945, was the main work.

The solo quartet consisted of Irene Jordan, soprano; Nell Rankin, mezzo-soprano; David Poleri, tenor; and Norman Treigle, bass-baritone. The chorus parts were sung by the American Concert Choir.

In spite of the disadvantageous Stadium conditions (insufficient rehearsals, acoustical problems, low flying airplanes, passing fire sirens, and noisy neighborhood rowdies), Beethoven and Krips triumphed with flying banners. There was a certain lack of precision, of course, and the dynamic balance was not always as level as Mr. Krips would have liked it to be. But this was almost entirely overcome by the artistic spontaneity and agile intuition on the part of the conductor and a remarkable rapport between him and the musicians.

Particularly impressive and compelling was the animated reading of the fourth movement. Mr. Krips negotiated its many tempo changes with such security and spirit that it seemed as if he had been permanent conductor of the Philharmonic for the last ten years and that the musicians knew every phase of his intentions. The audience's enthusiastic acclamations for him, the adequate solo quartet, the choir and the musicians were more than well-deserved.

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tightly knit conception Maelzel's metronome in the second movement was never stagnant and dull and had a free Mozartean vent. "Mozart's spirit, received through Haydn's hands..." One remembered Count Waldstein's words. —J. F. S.

Rudolf and Lympny Play Brahms

July 21.—That continuity of lineage which links Brahms, the symphonist, with his musical ancestors, Haydn and Mozart, has seldom been made clearer than it was in this All-Brahms concert. Max Rudolf, conducting the first of his three scheduled concerts at the Stadium this season, brought the experience he gained in the opera house as a Mozart conductor to bear on some knotty problems that confront the Brahms interpreter and came up with some gratifying solutions. To begin with, all the works heard in this program—the Variations on a Theme of Haydn, the Violin Concerto, and the Piano Concerto No. 2 in B flat—were conceived and executed as chamber music, with the utmost regard for transparency of texture, balance of parts, and fine tonal adjustments. And last, but not least, conductor and soloists, Joseph Fuchs, violinist, and Moura Lympny, pianist, were in complete rapport. The charges of turpitude that have been leveled at Brahms were refuted in their performances.

Despite some touches of a grandiose style which seemed a bit unnatural for him, in the first movement, and some snipped-off phrases, Mr. Fuchs infused a warmth and lyricism into his playing, especially in the slow movement, that were moving and memorable. Miss Lympny handled the enormous difficulties in the B flat Concerto with amazing ease and aplomb, but hers, too, was an introspective performance which stressed the beauty, poetry and warmth of the work rather than the spectacular, although there was virtuosity aplenty. —R. K.

A Mendelssohn and Camera Night

July 23.—An All-Mendelssohn program consisting of the "Italian" Symphony, the G minor Piano Concerto—in which Piero Weiss, a young Italian-American pianist, made his Stadium debut—and the Violin Concerto, with Michael Rosenker, concertmaster of the Stadium Orchestra, as soloist, was conducted by Max Rudolf in his final appearance here this season.

As in his all-Brahms program, Mr. Rudolf gave a clear and musicianly exposition of the symphony and supported the soloists with beautifully controlled and integrated orchestral backgrounds. Mr. Weiss played the piano concerto with youthful zest and light, fleet-fingered brilliancy in the corner movements, and a well modulated singing tone in the Andante. Mr. Rosenker, who had difficulty in keeping his violin in tune because of the dampness, managed, nonetheless, to give a good account of himself in the violin concerto.

The baton used by Mr. Rudolf in this concert was made by Yemenite craftsmen. It was flown here by El Al Israel Airlines, the sponsors of the concert, especially for this performance. Since the shutterbugs were rained out on the previous evening,

it was also "Camera Night" at the Stadium. —R. K.

Krips, Gueden In Viennese Program

July 26.—For the 16th annual Viennese night Josef Krips was the conductor and Hilde Gueden, soprano, the soloist in her Stadium debut. The program was devoted to music by the Johann Strausses and to arias from Mozart's "Idomeneo" and "Il Re Pastore". Miss Gueden was in very fine voice and an expansive mood, no matter what she sang, but in several of the younger Strauss's waltzes she was the most brilliant and controlled, and entered entirely into the spirit of the music. Her collaboration with Mr. Krips' well-defined, absolutely authoritative leadership made such favorites as "Voices of Spring" and "Tales from the Vienna Woods" the occasion for delightful music-making. Under Mr. Krips' hand, the waltzes had strong lines and a fresh, appealing lilt. Also included on the program was the overture to "The Gypsy Baron" and the overture and czardas from "Die Fledermaus". —D. B.

A Verdi Night

July 29.—An audience of 12,000 turned out to hear the All-Verdi program which had been fogged and drizzled out the previous evening. The weather, as if making amends, proved to be ideal. The magic of a midsummernight's splendor worked its spell on artists and audience alike. The program consisted of familiar excerpts from "I Vespri Siciliani", "Il Trovatore", "La Traviata", "La Forza del Destino", "Simon Boccanegra", "Un Ballo in Maschera", "Aida", and "Rigoletto". The soloists were Roberta Peters, soprano; Claramae Turner, contralto; Jan Pearce, tenor; and Carl Palangi, bass-baritone. Alfredo Antonini conducted.

Mr. Palangi, a member of the San Francisco Opera making his Stadium debut, proved to be, in his two arias—"O Tu Palermo" from "I Vespri Siciliani" and "Il lacerato spirito" from "Simon Boccanegra"—the possessor of a resonant voice of good quality and evenness throughout its range.

The most dramatic performance was that of Miss Turner in the aria "Re dell' abisso" from "Un Ballo in Maschera". Her ringing, high tones and cavernous lows were tellingly effective. Mr. Pearce sang with his usual artistry and with more freedom and flexibility than has been his custom recently. But it was Miss Peters who recalled the Golden Age of Song with her "Ah, fors' e lui" from "La Traviata" which was a spellbinder from start to finish. The remarkable vocal agility she displayed in the coloratura roulades, not to mention the long sustained and beautifully shaded trill near the close, was breathtaking. —R. K.

Matlovsky In Stadium Debut

July 30.—Samuel Matlovsky made his Stadium debut conducting a program pieced together from the rained-out American concert and the regularly scheduled program for July 30. Harold Cone was soloist in Mozart's Piano Concerto in C minor, K. 491.

Leonard Bernstein's garish overture to "Candide" began the evening, followed by Copland's "Quiet City" and Morton Gould's "Spirituals". Mr. Matlovsky was a calm, dependable and unusually sympathetic leader. The orchestral sound was resonant and pleasing. The Copland score was alive in the conductor's hands, and "Spirituals", a brilliantly orchestrated

and often diverting piece that is one of Mr. Gould's best, also reflected Mr. Matlovsky's knowing and effective way with contemporary American music.

Schumann's Symphony No. 4 in D minor sang much of the time, but its performance was not conceived on

quite a large enough scale. Mr. Cone, a capable technician and able to communicate the graceful lyricism of the music, nevertheless seemed to lack a grasp of style. His approach (especially in his own cadenzas) to the keyboard tended to be heavy (Continued on page 28)

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The series came about through the Pan American Union's publication, in its "Boletín de Música y Artes Visuales", of catalogues of the works of outstanding composers, giving the date of composition, title, duration of performance, and publisher. These were received with such enthusiasm that the music section of the Union decided to bring out volumes of these catalogues, adding biographical material, a photograph, and a facsimile of a page of manuscript.

To gain an adequate conception of the enormous labor that has gone into this project, one needs only to turn to the section of Volume 3 (1957) devoted to Heitor Villa-Lobos. No fewer than 727 works are listed! Many of these contain numerous sections or subdivisions. The editors pay tribute to the assistance of the composer's wife, Arminda Villa-Lobos, and of Mercedes de Moura Pequeno, without whom this herculean task could not have been completed. In his introductory study of Villa-Lobos, which is supplemented by a brief one by Marcos Romero, Carleton Sprague Smith not only describes outstanding works in detail but refers to available recordings.

In the three volumes issued thus far the following composers have been included: Carlos Chavez (Mexico), Alejandro Garcia-Caturla (Cuba), Virgil Thomson (United States), Heitor Villa-Lobos (Brazil), Pedro Humberto Allende (Chile), Luiz Cosme (Brazil), Henry Cowell (United States), Ruth Crawford-Seeger (United States), Luis A. Delgadillo (Nicaragua), Eduardo Fabini (Uruguay), Jacobo Ficher (Ar-

gentina), Julio Fonseca (Costa Rica), Juan F. Garcia (Dominican Republic), Rodolfo Halffter (Mexico), Charles Ives (United States), Alfonso Letelier (Chile), Juan Carlos Paz (Argentina), Andres Sas (Peru), Honorio Siccardi (Argentina), Alberto Williams (Argentina), Jose Ardevol (Cuba), Renzo Bracresco (Peru), Ricardo Castillo (Guatemala), Aaron Copland (United States), Alberto Ginastera (Argentina), Carlos Guastavino (Argentina), Juan Orrego-Salas (Chile), Manuel M. Ponce (Mexico), Silvestre Revueltas (Mexico), Amadeo Roldan (Cuba), Domingo Santa Cruz (Chile), Enrique Soro (Chile), Floro M. Ugarte (Argentina), and Guillermo Uribe-Holguin (Colombia).

The recent tour of the New York Philharmonic in Central and South America offered overwhelming proof that our country represents itself best to the world through its artists. This publication by the Pan American Union will also be of profound value in encouraging mutual artistic understanding and exchange. Let us hope that it will grow apace.

—R. S.

Chilean Organizations Issue Choral Collection

A volume of fascinating content and wide usefulness is the "Canciones para la Juventud de America" ("Songs for the Youth of America"), compiled by the Faculty of Sciences and Musical Arts of the University of Chile and by the Chilean Association of Musical Education, and issued by the Pan American Union in Washington, D. C. The editors have been admirably catholic in their selection, including a wealth of melodies by Latin American composers, as well as folk songs, and even a sprinkling of music by classic masters such as Bach, Mozart and Schubert.

The songs have been divided into five broad classifications: songs of the day, songs of nature, songs of life, songs of faith, and songs of patriotism. This last category embraces the national anthems of the American republics. For users in the United States, the collection has one drawback—all of the texts are in Spanish. But enterprising teachers will find it easy to supply English words and to arrange the melodies to suit the vocal resources at hand.

—R. S.

Novello Miniature String Quartets

England, as well as the United States, will surely feel the need for more expert string players for her orchestras and other musical organizations in the coming generation. Fortunately, educators and other musical leaders have become aware of this incipient shortage and are taking steps to bring up both the volume and the quality of string players in our schools and homes.

One very helpful step has been the publication of miniature string quar-

tets for student players—brief, easy pieces that give them the "feel" of ensemble playing and of the string quartet idiom. To its series, under the general editorship of Arthur Trew, Novello has added Miniature Quartets by Christopher Edmunds, Alec Rowley, David Stone, Mr. Trew, and Dennis Wickens. (They are available here from H. W. Gray).

These works are all neo-classic in form and harmonic idiom and last from five to ten minutes in performance. They include some metrical variation and such devices as pizzicato. But the general pattern is very conservative. Mr. Trew is right in not confronting students with the more fearsome aspects of contemporary writing, but could he not be a bit bolder in his choice? Easy pieces in a really modern vein might well be added to this excellent series.

—R. S.

Marc Blitzstein Writes Cantata

Although the term "Gebrauchs-musik" has gone out of fashion (and been deplored by Paul Hindemith, who has found it as annoying a label as "Les Six" of Paris have their nickname), it still has its uses. I know better way of characterizing Marc Blitzstein's lively and idiomatic tribute to New York, "This Is The Garden", a cantata for mixed chorus and orchestra, commissioned by the Interracial Fellowship Chorus for its tenth anniversary in 1957. The work was first performed in Carnegie Hall on May 5, 1957. It is now published with a piano transcription of the orchestral accompaniment by the composer. The orchestral parts are available on hire from the publisher, Chappell & Co.

Mr. Blitzstein has written his own text. It is slangy, salty, wise-cracking, really characteristic of everyday New York. The first section of the cantata depicts the rush hour on the Lexing-

ton Avenue Express with vivid touches both in words and music.

The second section, "I'm Ten and You'll See", is the daydream of a slum boy, portrayed with humor and compassion. "I am going to write all the four-letter words I can write on the wall of the store, though my fingers are stiff with the cold, and show them that I am as good as they are, and even better. And I am proud and ready and worthy to be part of their gang". There are many shrewd touches of psychology in this fantasy.

The third part, called "Harlan Brown, Killed in the Street", is sheer horror. "We stopped to look, and now it was a body: slung back against the curb, this pile of rags, wet-bundled in the rain, in blood and water, all huddled still, like wet rags, or wet flags".

In strongest contrast is the next, an hilarious vignette of New York street life, called "Hymie Is A Poop". It concerns Pepita, Hymie's wife, who had her baby on the stoop in front of her house so that the news would "get printed in the paper". The ruse works; the couple are loaded with presents for the baby; and the song ends: "She still can't talk good English. She don't have to".

Lyric and transparent is the fifth section, "In Twos", a picture of lovers enjoying their private worlds. And in the final scene, we are back in the hurly-burly of New York street life. It is a picture of the festival of San Gennaro, in the heart of Little Italy on the lower East Side.

Like the text, the music is vulgar, slangy and heavily tinged with the idioms and the clichés of New York folk life. But it fulfills its main purposes admirably. It is readily singable, even catchy, and it conveys a vivid picture of the people Mr. Blitzstein is writing about. What a relief, after the Victorian stuff that many of our choral composers are still turning out!

—R. S.

Composers Corner

Easley Blackwood's First Symphony and the Second Symphony by Alexei Haieff—as performed by the Boston Symphony, have been selected to be commercially recorded under the Recording Guarantee Project of the American International Music Fund, Inc. Mrs. Serge Koussevitzky, president of the Fund, announced the award, which was made by a jury made up of Nadia Boulanger, Carlos Chavez, and Alfred Frankenstein. No fewer than 55 works by 45 composers were recorded on tape by 29 orchestras participating in this project this past season. Copies of these tapes will be placed in the music divisions of the public libraries of New York, Cincinnati, Dallas, Minneapolis, Los Angeles and of the Library of Congress in Washington, D. C.

Oliver Daniel, director of contemporary music projects for Broadcast Music, Inc., was initiated as a professional life honorary member of Phi Mu Alpha Sinfonia of America in July. Mr. Daniel received the honor at the national convention of the music fraternity in Cincinnati.

Daniel Pinkham was the composer chosen this year for the program of American works sponsored by the Lambda Chapter of Sigma Alpha Iota of the New England Conservatory in Jordan Hall in Boston. It was made up of Mr. Pinkham's Concerto for celesta and harpsichord solo; Cantilena and Capriccio for violin

and harpsichord; seven songs; six madrigals; Divertimento for oboe and strings; and Concertante No. 2 for violin and string orchestra.

Soloists in the premiere of Cecil Effinger's oratorio "The Invisible Fire" on the CBS TV network on May 25 were Elinor Ross, Gladys Kriese, William Lewis, and Morley Meredith. Alfredo Antonini conducted the performance.

Four songs by Arthur Connolly which won a Composers Press Award in 1954, had their first Long Island performances at Adelphi College in Garden City in May.

Linda Babits's concerto for piano and orchestra "The Western Star" was chosen from over 200 manuscripts submitted to the Salt Lake Philharmonic to be performed by the orchestra under Eugene Jelenik. Miss Babits will be soloist when it is performed in August. The Tape of the Month Club will record the concerto for its membership.

Morton Gould has written an orchestral version of "Cowboy Rhapsody", originally for concert band. It is available through the rental library of Mills Music.

The premiere of Joseph Wagner's "Sonata with Differences" for two pianos was given over radio station WQXR on July 24 by Leonid Hambro and Jascha Zayde.

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William Mayer's "Overture for an American", written in memory of Theodore Roosevelt and his love of the out-of-doors, will be given its first performance by the Chautauqua Symphony under Walter Hendl, who invited the composer to write it in honor of the Theodore Roosevelt Centennial.

Jose Serebrier's "Pequena Musica" for Woodwind Quintet, and "Suite Canina" for Woodwind Trio had their premieres in May at the Curtis Institute, where the young Uruguayan composer was graduated this year. Mr. Serebrier's overture "Tanglewood" was played by the National Symphony of Uruguay under Walter Goehr in Montevideo only two days later.

Ulysses Kay, Norman Dello Joio, Howard Hanson, Peter Mennin, and Roger Sessions are American composers to visit the Soviet Union next fall under the United States-Soviet Exchange Agreement. The group will leave for Russia on Sept. 15 and will spend a month there.

Mabel Daniels received a citation for her contribution to American music from the National Association for American Composers and Conductors at its recent annual awards reception in New York. Miss Daniels received the honorary degree of Doctor of Music from the New England Conservatory in June.

Elie Siegmeister's one-act comic opera "Miranda and the Dark Young Man" was performed at the first annual Festival of Contemporary Music at Hofstra College in Hempstead, L. I.

Richard Neumann's new Sabbath Eve Musical Service based on the liturgy of the Union Prayer Book had its first performance in May at the Temple Israel of the City of New York. It was composed especially for the Temple.

Bohuslav Martinu has selected the Swiss pianist Margrit Weber to be soloist in the world premiere of his Piano Concerto in B flat on Jan. 31, 1959, with the Berlin Philharmonic under Ferenc Fricsay.

Benjamin Lees' String Quartet No. 2 was the only composition chosen in the chamber music division by the radio section of the International Music Council of UNESCO.

On August 15 Aaron Copland went to Europe for four months. On arrival in England he will give a ten-day seminar for composers and musicians at the Dartington School of Music in Devon. He will conduct a program of his own works at Albert Hall with the London Symphony on Aug. 20, and on Sept. 14 will lead the Danish Radio Symphony in an all-American program.

Paul Fetter's cantata "Of Earth's Image", commissioned by the Civic Orchestra of Minneapolis, was pre-

miered by that body and the choirs of Augsburg College, Minneapolis and Hamline University, under the direction of Thomas Nee.

Lukas Foss has been commissioned to write an orchestral work to be premiered at the 30th Biennial Convention of the National Federation of Music Clubs to be held in San Diego, Calif., April 19-25, 1959.

Robert Goldsand played a piano prelude by Karol Fahnestock, its first performance at a recital at Miami University, Oxford, Ohio, on July 7.

A new song cycle by Wayne Barlow, of the Eastman School of Music composition faculty, was introduced by Josephine Antoine at the opening concert of the Eastman Chamber Orchestra's summer series. It is a setting of poems by Robert Hillyer. Miss Antoine is also a member of the Eastman faculty.

Roger Hanney's "Summer Festival Overture" was given its first performance on an all-American program by the Fargo-Moorhead Symphony on Aug. 4. The work was commissioned by the orchestra's director, Sigvald Thompson.

Contests

International Singing Competition of Toulouse. From Oct. 5 to 12. Open to singers of all nationalities between the ages of 18 and 30. First prize: 500,000 francs. For further information write to Concours International de Chant de Toulouse, Donjon du Capitole, Toulouse, France.

University of California Young Artist Contest. To be held between April 7 and 11, 1959. For vocalists, pianists, and string instrumentalists who have not reached their 28th birthday. Award: Joint recital and prize of \$100. For further information write to Fine Arts Productions, University of California, Los Angeles 24.

Fifth International Vocalistic Competition, s'Hertogenbosch, Holland. To be held from Sept. 6 to 10, 1958. Open to singers of all nationalities born after Dec. 31,

Zagreb Season Features Foreign Artists

Zagreb.—The season ended with several concerts by foreign artists, two of whom made an especially strong impression: Nathan Milstein and Leontyne Price. The famous violinist, who appeared in Belgrad and Zagreb, displayed his high artistic qualities to fullest advantage, and impressed the local public with his absolute sovereignty over the violin. The Belgrad recital, accompanied by Arthur Balsam, included works by Geminiani, Bach, Beethoven, Paganini, and Wieniawski. In Zagreb, Mr. Milstein was soloist with the Zagreb Philharmonic under the direction of Milan Horvat, playing the Brahms Concerto. Again, his musical naturalness and precision fascinated the audience and its enthusiastic applause was rewarded by a movement of a solo sonata by Bach as an encore.

Leontyne Price appeared in Zagreb, Osijek, and Belgrad, singing the same program she was to give later at the Brussels World Fair. Miss Price was especially successful in songs by Richard Strauss, Fauré, and Poulenc. Very interesting were the "Hermit Songs"

Mildred Miller at a reception following her recital for the Frederickton, New Brunswick Community Concert Association. From left to right: Al Kingett, concert chairman; Clayton White, Community Representative; Miss Miller; Mrs. D. F. Campbell, membership chairman; Mrs. Charles Fleet, dinner chairman, and Kenneth Golding, vice president



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The seventh annual competition for a new American Chamber Opera, sponsored by Ohio University, has been won by Abraham S. Ellstein for his opera "The Thief and the Hangman".

The Centennial Music Contest, sponsored by the Minnesota Statehood Centennial Commission, has been won by Wayne Peterson for his "Free Variations for Orchestra". Honorable mention went to Maurice Monhardt. The chamber music award was given to Gene Gutsche.

Raymond Jackson, pianist, was announced winner of the Tenth Annual Jugg, Inc. Award. He will be presented in a debut recital at Town Hall, March 22, 1959.

Musicians Club of New York Contest. For American born pianists between the ages of 18 and 30. Awards between \$300 and 700. Deadline: Sept. 15. For further information write to Adelaide Eakin, 350 West 57th Street, New York 19, N.Y.

by Barber, and adapted Negro spirituals. David Garvey was the accompanist. The reception by the audience was very warm and many encores were demanded.

Volker Wangenheim, a young German conductor who appeared here for the first time last year, led again the Zagreb Philharmonic. The program consisted of works by Boris Blacher, Schumann, and a piano concerto by Mozart, with the French pianist Ginette Doyen as soloist.

Vladimir Ruzdjak, former baritone of the Zagreb Opera and presently a member of the Hamburg State Opera, gave a very successful recital, including works by Scarlatti, A. Wolf, Pizajic and Moussorgsky. He also sang in a concert performance of Gluck's "Orpheus", and appeared as the Count di Luna in Verdi's "Il Trovatore".

The Dutch Chamber Orchestra from Amsterdam appeared here for the first time. Szymon Goldberg, the conductor, presented himself also as an outstanding soloist in a Haydn violin concerto and (with William Noske) in Bach's Double Concerto in

D minor. The program included also works by the Dutch composer Badings and Bach's Brandenburg Concerto No. 3.

Preceding its tour through Germany, Switzerland, and England, the Belgrad Opera gave two performances of "Don Quichotte" with Miroslav Cangalovic in the main role, Menotti's "The Consul" with Valetija Heybal as Magda, and "Gorski vijenac" by Nikola Hercigonja.

The season of the Zagreb Opera closed with a revival of Puccini's "Manon Lescaut", which had not been given here since 1940. Mirka Klaric sang the title part with conviction and tenderness, showing remarkable artistic development. Piero Filippi as Des Grieux satisfied only as an actor. Other roles were taken by Milivoj Belavic, Franjo Paulik, Miljenko Grozdanic, and Tatjana Slastjenko. The musical direction was in the hands of Demetrej Zebre. The stage director was Stanko Gasparovic and the scenic designer Zvonko Agbaba.

—Dragan Lisac

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Thor Johnson, making his first appearance at the Stadium since 1946, stepped out of the wings to conduct the opening "Suite Provencale" by Darius Milhaud, but I could not hear the Suite, since the latecomers created

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Mr. Cliburn finally arrived to play his two prize-winning concertos, the Tchaikovsky B flat minor and the Rachmaninoff Third. From the moment his hands touched the keys, he had that vast throng, estimated as 22,500 inside the arena and 8,000 lining up the side streets, in the palm of his hand. And, except for the music, not a sound was heard. What was even more remarkable was the freshness and spontaneity with which the pianist played these works. One might have expected that they would have grown somewhat stale by now, but such was far from the case. His playing had a singing tone, glittering scales, bravura octaves, and magnificent chords. It took seven encores before the crowd would let the conquering hero go home to a well-deserved rest.

After the intermission, Mrs. Charles S. Guggenheimer ("Minnie" to Stadium audiences), the Chairman of the Stadium Concerts, spoke briefly. "Seeing so many of you here tonight," she said, "is like music to my ears." If they all came back next season, she would try, she also said, to find some more Van Cliburns for them, but "I can't promise," she added quickly.

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Comprised of only six people (three singers, a music director, a stage director, and a stage manager) this "smallest professional opera company in the world" concerns itself with the lost art of commedia dell'arte. For two reasons this is a very difficult undertaking. Firstly, to create an absolute feeling of spontaneity in the theatre today is almost impossible; secondly, an audience to fully understand the style, and at times even to participate with the protagonists in the action does not exist anymore. But actually the After Dinner Opera Company chooses a golden middle-way between naive and sophistication, and plays what might be called "musical cabaret".

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Emanuel Levenson was the pianist and musical director, and Richard Stuart Flusser, who founded the group in 1949, the stage director.—J. F. S.

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Central Park Mall, July 5.—In opening its summer season out of doors on the Mall, the City Symphony Orchestra presented a slightly cut concert version of Madama Butterfly. The performance's success can be attributed to the excellent work of the two most important performers, the soprano and the conductor. Dressed in a lovely black and silver kimono, Maria di Gerlando made a very favorable impression in the title role. She sang with a fine sense of style, and her soprano is of a silvery evenness throughout its compass. She was also capable of shading her voice down to a velvety mezza-voce.

Conductor Franz Bibb did an excellent job keeping everyone together without ever letting the pace drag. Although there were a few rough spots, particularly in the second act, the orchestra played with spirit and zest. The performance was sung in English, using the capable translation by Ruth and Thomas Martin. To the credit of the singers, practically all the words were audible.

Eugene Green, who sang Sharpless, does not have a big voice either in size or range, but his baritone has an appealing dark resonance, and his stage presence, which is important even in concert versions of opera, was fine. James Cosenza sang Pinkerton, and he proved to have a promising tenor that tended to tire as the evening wore on. Joan Danielle was a sensitive Suzuki, and Kellis Miller, Ann Nelson, and David Black were capable in smaller roles. —S. A.

Die Fledermaus

Central Park Mall, July 19.—The City Symphony, Franz Bibb, conductor, presented a condensed concert version of Johann Strauss's "Die Fledermaus".

Selena James, the Rosalinda, used her lyrical, wide and even com-

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passed voice extremely well, and also showed a marked ability to impart dramatic meaning with it. Henry Lobb was a sturdy Dr. Falke. His voice had an ingratiating vibrancy at times, together with a tendency toward inflexibility. As Eisenstein, Orrin Hill had a pleasant, if light, voice. William McCarthy's melodious baritone and plausible acting contributed a capable Prince Orlofsky. As Adele, Josephine Guido displayed a lovely voice that was not always accurate. Sidney Stockton was, except for some stiff singing, a promising Alfred. Russell Christopher was an agreeable Frank; and David Black was an able Dr. Blind. Mr. Bibb led an even, good-spirited performance that was very much enjoyed by a sizable outdoor audience.

—D. B.

Rigoletto

Central Park Mall, July 12.—The Verdi opera was given under the direction of Franz Bibb who conducted the City Symphony Orchestra of New York. Robert Paul sang the title role. Doris Siegel appeared in the part of Gilda, and Enrico di Giuseppe was the Duke.

Leading Artists at Washington Square

To open New York City's "Salute to Summer" festival, members of the American Guild of Musical Artists contributed the music for a free outdoor concert in Washington Square, Greenwich Village, on June 18.

John Brownlee, A.G.M.A. president, was master of ceremonies. Brief solos were presented by Seymour Lipkin, pianist; Elena Nikolaidi, soprano; Zvi Zeitlin, violinist; Theodor Uppman, baritone; and the folk-song duo of Frances Archer and Beverly Gile. Selections sung by the A.G.M.A. Chorus, conducted by Ralph Hunter, opened and closed the program.

Indianapolis Symphony Announces Soloists

Indianapolis.—Alan Meissner, manager of the Indianapolis Symphony has announced the soloists for the 1958-59 season. They will include Vladimir Ashkenazy, young Russian pianist; Sigurd Rascher, saxophonist; Leonard Shure, pianist; Nathan Milstein, violinist; Vronsky and Babini, and the Bach Aria Group. The Indiana University Choral Union is also scheduled to appear.

The Ensemble Music Society of Indianapolis will feature the Janacek Quartet, the Vienna Octet, the Stuttgart Chamber Orchestra, and the Pasquier Trio.

Anna Russell Sparks Civic "Controversy"

Worcester, Mass.—A good-natured controversy, which eventually attracted editorial attention from a local newspaper, centered on the question as to whether Anna Russell could appropriately be included in the Civic Music series for 1958-59. The favorable decision, hailed with delight by Worcester's devotees of Miss Russell's spoofing, adds a sixth concert to the list which already included the Cleveland Orchestra, the National Symphony, Rosina da Rimini, Ruth Slenczynska, and the Heidelberg University Chorus.

This extension of the series followed the announcement that the membership drive of March 6-18 had increased the total from 2600 to

2825, replacing 700 losses with 925 new members. The drive used over 300 volunteer workers headed by Ralph H. Stahl, membership chairman; Jerome W. Howe, president; Mrs. Flora E. McDermid, secretary, and Janet M. Mill, treasurer.

—J. F. K.

Gargani Makes Debut in Rome

Rome.—Gloria Gargani, American soprano, made her debut recently in Rome as Mimi, in Puccini's "La Bohème", under the auspices of the International Operatic Exchange, of which Mrs. Bernardo De Muro is director. Another artist represented by the Exchange, Alfredo Silipigni, conducted performances of "Tosca" at the Teatro Sociale di Brescia. He will conduct both operatic and symphonic performances in Yugoslavia next season.

Miami Beach Reports Successful Season

Miami Beach, Fla.—The local Community Concert Association, which completed its first season's operations with no deficit (totaling a subscription list of over 3,400 members), has announced its attractions for the coming season. They include Bambi Linn and Rod Alexander in "Dance Jubilee", the Cincinnati Symphony Orchestra with Michael Rabin as soloist, the Minneapolis Symphony with Louis Kentner as soloist, and in recitals Rise Stevens and George London.

Janiec Named Director of Charlotte Symphony

Henry Janiec has been named music director of the Charlotte, N. C., Symphony's 27th season, 1958-59. Five subscription concerts, a series of youth concerts, and several special events are being planned. Mr. Janiec also is music director of the Charlotte Opera, conductor of the Spartanburg Symphony, and a teacher and conductor at Converse College. He is conducting at Chautauqua this summer.

Krachmalnick Takes Amsterdam Post

Amsterdam, Holland.—Jacob Krachmalnick, who has resigned as concertmaster of the Philadelphia Orchestra, has accepted an appointment as concertmaster of the Concertgebouw Orchestra for the 1958-59 season.

Philadelphia.—David Madison, a member of the Philadelphia Orchestra for 31 years, has been named acting concertmaster of the orchestra for the 1958-59 season. He has been assistant to Jacob Krachmalnick, who leaves at the end of this season to go abroad. Mr. Madison was named assistant concertmaster by Eugene Ormandy in 1941.

Rudolf Kruger Stays With Fort Worth Opera

Fort Worth, Texas.—Rudolf Kruger was recently appointed for the fourth consecutive season musical director of the Fort Worth Opera Association and director of the Opera Workshop at Texas Christian University.

Rochester Announces Guest Conductors

Rochester, N. Y.—Theodore Bloomfield, recently appointed conductor of the Rochester Philharmonic, will open the season on Oct. 30, and conduct four additional concerts later in the season. There will be several outstanding guest conductors, including Leopold Stokowski, Pierre Monteux, Josef Krips, Howard Mitchell, Georg Solti and Jean Martinon.

Scheduled as soloists are pianists Byron Janis, Gary Graffman and Ania Dorfmann; mezzo-soprano Rosalind Elias, and cellist Ronald Leonard.

Mitchell, Solti, conductor of the Frankfurt State Opera and Symphony, and Martinon, musical director of the Concerts Lamoureux of Paris, will be making their first appearances with the Rochester orchestra.

Seattle Symphony Plans State Tour

Seattle.—Seven Eastern Washington communities will be included in a concert tour planned by the Seattle Symphony Family Concert Orchestra, under the direction of Milton Katims, scheduled for the week of Oct. 6. The tour is part of the orchestra's expanded activities for the 1958-59 symphony season and will include performances at Ellensburg, Wenatchee, Moses Lake, Spokane, Pullman, Sunnyside and Yakima.

The concerts at Sunnyside and

Pullman will be included on the Community Concert Series, the latter concert to be held on the campus of Washington State College. Two concerts—a matinee and evening performance—are scheduled for Spokane on the campus of Whitworth College in cooperation with the music departments of Eastern Washington College of Education at Cheney, Gonzaga University and Spokane county schools. Milton Johnson, director of music at Whitworth College, is acting chairman. The concert at Ellensburg will be given at Central Washington College of Education with Wayne Hertz, director of music, acting as chairman. A newly formed Citizen's Committee will undertake the presentation at Wenatchee, Moses Lake and Yakima whose acting chairman is James D. Cowan.

An extra matinee performance each day is being planned for school children only.

Nashville Symphony Outlines Season

Nashville, Tenn.—The Nashville Symphony, under the direction of Guy Taylor announced its plans for the 1958-59 season. The concerts, which will start on Oct. 27, will have Robert Casadesu, Nathan Milstein, Roberta Peters as guest artists. Michael Semanitzky, the concertmaster of the orchestra, will be the soloist in the opening concert. The final concert of the season will present Honnegger's "King David", with Phyllis Curtin, David Lloyd, and Lucille David in the solo parts.

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passed voice extremely well, and also showed a marked ability to impart dramatic meaning with it. Henry Lobell was a sturdy Dr. Falke. His voice had an ingratiating vibrancy at times, together with a tendency toward inflexibility. As Eisenstein, Orrin Hill had a pleasant, if light, voice. William McCarthy's melodious baritone and plausible acting contributed a capable Prince Orlofsky. As Adele, Josephine Guido displayed a lovely voice that was not always accurate. Sidney Stockton was, except for some stiff singing, a promising Alfred. Russell Christopher was an agreeable Frank; and David Black was an able Dr. Blind. Mr. Bibb led an even, good-spirited performance that was very much enjoyed by a sizable outdoor audience.

—D. B.

Rigoletto

Central Park Mall, July 12.—The Verdi opera was given under the direction of Franz Bibb who conducted the City Symphony Orchestra of New York. Robert Paul sang the title role. Doris Siegel appeared in the part of Gilda, and Enrico di Giuseppe was the Duke.

Leading Artists at Washington Square

To open New York City's "Salute to Summer" festival, members of the American Guild of Musical Artists contributed the music for a free outdoor concert in Washington Square, Greenwich Village, on June 18.

John Brownlee, A.G.M.A. president, was master of ceremonies. Brief solos were presented by Seymour Lipkin, pianist; Elena Nikolaidi, soprano; Zvi Zeitlin, violinist; Theodor Uppman, baritone; and the folk-song duo of Frances Archer and Beverly Gile. Selections sung by the A.G.M.A. Chorus, conducted by Ralph Hunter, opened and closed the program.

Indianapolis Symphony Announces Soloists

Indianapolis.—Alan Meissner, manager of the Indianapolis Symphony has announced the soloists for the 1958-59 season. They will include Vladimir Ashkenazy, young Russian pianist; Sigurd Rascher, saxophonist; Leonard Shure, pianist; Nathan Milstein, violinist; Vronsky and Babin, and the Bach Aria Group. The Indiana University Choral Union is also scheduled to appear.

The Ensemble Music Society of Indianapolis will feature the Janacek Quartet, the Vienna Octet, the Stuttgart Chamber Orchestra, and the Pasquier Trio.

Anna Russell Sparks Civic "Controversy"

Worcester, Mass.—A good-natured controversy, which eventually attracted editorial attention from a local newspaper, centered on the question as to whether Anna Russell could appropriately be included in the Civic Music series for 1958-59. The favorable decision, hailed with delight by Worcester's devotees of Miss Russell's spoofing, adds a sixth concert to the list which already included the Cleveland Orchestra, the National Symphony, Rosina da Rimini, Ruth Slenczynska, and the Heidelberg University Chorus.

This extension of the series followed the announcement that the membership drive of March 6-18 had increased the total from 2600 to

2825, replacing 700 losses with 925 new members. The drive used over 300 volunteer workers headed by Ralph H. Stahl, membership chairman; Jerome W. Howe, president; Mrs. Flora E. McDermid, secretary, and Janet M. Mill, treasurer.

—J. F. K.

Gargani Makes Debut in Rome

Rome.—Gloria Gargani, American soprano, made her debut recently in Rome as Mimi, in Puccini's "La Bohème", under the auspices of the International Operatic Exchange, of which Mrs. Bernardo De Muro is director. Another artist represented by the Exchange, Alfredo Silipigni, conducted performances of "Tosca" at the Teatro Sociale di Brescia. He will conduct both operatic and symphonic performances in Yugoslavia next season.

Miami Beach Reports Successful Season

Miami Beach, Fla.—The local Community Concert Association, which completed its first season's operations with no deficit (totaling a subscription list of over 3,400 members), has announced its attractions for the coming season. They include Bambi Linn and Rod Alexander in "Dance Jubilee", the Cincinnati Symphony Orchestra with Michael Rabin as soloist, the Minneapolis Symphony with Louis Kentner as soloist, and in recitals Rise Stevens and George London.

Janiec Named Director of Charlotte Symphony

Henry Janiec has been named music director of the Charlotte, N. C., Symphony's 27th season, 1958-59. Five subscription concerts, a series of youth concerts, and several special events are being planned. Mr. Janiec also is music director of the Charlotte Opera, conductor of the Spartanburg Symphony, and a teacher and conductor at Converse College. He is conducting at Chautauqua this summer.

Krachmalnick Takes Amsterdam Post

Amsterdam, Holland.—Jacob Krachmalnick, who has resigned as concertmaster of the Philadelphia Orchestra, has accepted an appointment as concertmaster of the Concertgebouw Orchestra for the 1958-59 season.

Philadelphia.—David Madison, a member of the Philadelphia Orchestra for 31 years, has been named acting concertmaster of the orchestra for the 1958-59 season. He has been assistant to Jacob Krachmalnick, who leaves at the end of this season to go abroad. Mr. Madison was named assistant concertmaster by Eugene Ormandy in 1941.

Rudolf Kruger Stays With Fort Worth Opera

Fort Worth, Texas.—Rudolf Kruger was recently appointed for the fourth consecutive season musical director of the Fort Worth Opera Association and director of the Opera Workshop at Texas Christian University.

Rochester Announces Guest Conductors

Rochester, N. Y.—Theodore Bloomfield, recently appointed conductor of the Rochester Philharmonic, will open the season on Oct. 30, and conduct four additional concerts later in the season. There will be several outstanding guest conductors, including Leopold Stokowski, Pierre Monteux, Josef Krips, Howard Mitchell, Georg Solti and Jean Martinon.

Scheduled as soloists are pianists Byron Janis, Gary Graffman and Ania Dorfmann; mezzo-soprano Rosalind Elias, and cellist Ronald Leonard.

Mitchell, Solti, conductor of the Frankfurt State Opera and Symphony, and Martinon, musical director of the Concerts Lamoureux of Paris, will be making their first appearances with the Rochester orchestra.

Seattle Symphony Plans State Tour

Seattle.—Seven Eastern Washington communities will be included in a concert tour planned by the Seattle Symphony Family Concert Orchestra, under the direction of Milton Katims, scheduled for the week of Oct. 6. The tour is part of the orchestra's expanded activities for the 1958-59 symphony season and will include performances at Ellensburg, Wenatchee, Moses Lake, Spokane, Pullman, Sunnyside and Yakima.

The concerts at Sunnyside and

Pullman will be included on the Community Concert Series, the latter concert to be held on the campus of Washington State College. Two concerts—a matinee and evening performance—are scheduled for Spokane on the campus of Whitworth College in cooperation with the music departments of Eastern Washington College of Education at Cheney, Gonzaga University and Spokane county schools. Milton Johnson, director of music at Whitworth College, is acting chairman. The concert at Ellensburg will be given at Central Washington College of Education with Wayne Hertz, director of music, acting as chairman. A newly formed Citizen's Committee will undertake the presentation at Wenatchee, Moses Lake and Yakima whose acting chairman is James D. Cowan.

An extra matinee performance each day is being planned for school children only.

Nashville Symphony Outlines Season

Nashville, Tenn.—The Nashville Symphony, under the direction of Guy Taylor announced its plans for the 1958-59 season. The concerts, which will start on Oct. 27, will have Robert Casadesu, Nathan Milstein, Roberta Peters as guest artists. Michael Semanitzky, the concertmaster of the orchestra, will be the soloist in the opening concert. The final concert of the season will present Honnegger's "King David", with Phyllis Curtin, David Lloyd, and Lucille David in the solo parts.

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Heifetz To Teach Master Violin Class

Los Angeles—Jascha Heifetz will offer a three-and-a-half months master violin class beginning in October under the auspices of the University of California Extension and the UCLA Music Department. The class will be limited to eight advanced students and ten auditors, the latter required to have had considerable experience playing or teaching the violin. Both students and auditors will be personally selected by Mr. Heifetz. Further information and applications may be obtained from the University of California Extension, 10850 Le Conte Avenue, Los Angeles 24.

Carl Stough, voice teacher and choral director, is opening his Manhattan studio, to new pupils this fall. Mr. Stough, a graduate of Westminster Choir College and a protégé of the late Paul Althouse, taught voice and founded the Carl Stough Chorale in North Carolina. At present, Mr. Stough is the director of the Choir School for the Evangelical Lutheran Church of the Good Shepherd in Bay Ridge, Brooklyn.

The Harpsichord Music Society will hold its annual scholarship audition at the Mannes College of Music on Sept. 12 at 2:30 p.m. The winner will study harpsichord with Sylvia Marlowe, musical director of the society. Applicants should call or write the Mannes College, 157 E. 74th St., N. Y. for an application form. The Mannes College will hold the following auditions during Sept.: piano and orchestral instruments, Sept. 22; voice and conducting Sept. 23; opera Sept. 23 and 25.

The Opera Workshop of Hunter College will again hold auditions for membership. The Workshop is under the direction of Rose Landver. The musical director is William Tarrasch. Advanced singers and members of opera companies will be given comprehensive training in the interpretation and performance of operatic roles as well as lessons in stage deportment. Auditions will be held on Sept. 8, 9, and 10, 1958, from 5 to 7 p.m. in the High School Auditorium, corner 68th Street and Lexington Avenue. A few scholarships will be available.

Roger Wagner, conductor and composer, will conduct a one-week Choral Workshop at Marymount College in Los Angeles beginning on Sept. 8. Assisted by Jester Hairston, Roy Ringwald, Norman Luboff, and Noble Cain, Mr. Wagner has planned the Workshop to cover choral techniques, repertoire, vocal problems and concert programming for the school, church and professional musician.

Oberlin College Conservatory of Music has made six new faculty appointments for 1958-59. They are: Devere Moore, assistant professor of woodwind instruments and music education; John Dalley, instructor in violin, member of the Oberlin String Quartet; Arthur S. Howard, instructor in cello, member of the Oberlin String Quartet; Evelyn McGarrity, instructor in singing; Mary Ann Danenberg, instructor in piano; Stanley Ballinger, assistant to the director.

Boston University was host to more than 250 delegates to the Biennial National Conference of Methodist Musicians at the University's School of Fine and Applied Arts, from July 13 through July 18.

New York College of Music held its 80th anniversary concert and commencement exercises in Town Hall on June 19. The concert included works by student composers, consisting of choral pieces by Joseph T. Olivain, Robert Langworthy and Veniero Ottaviano, sung by the Madrigal Group of the College, Erich Katz, conductor and solo songs. Arved Kurtz, director of the New York College of Music, addressed the graduates and presented awards. The College has announced that beginning with its fall semester, Sept. 15, courses leading to the Bachelor of Music degree will be offered.

Hermann Gantt, young Atlanta bass who received his early training at the New England Conservatory and the Longy School, sailed Aug. 8 to accept a study grant from the French Government, commencing Oct. 1. He is a French repertoire student of Mildah Polia, and also studies with Leo Taubman and his wife, Suzanne Sten.

Sophie Ginn, soprano, has been announced by the New York Singing Teachers' Association as the winner of the 1958 Town Hall Recital award. She will be presented in her debut recital on Sept. 30. She is a graduate of the Juilliard School of Music, where she was the recipient of the Caruso Memorial Scholarship for advanced vocal study.

Robert Long, chairman of the voice department of the Chicago Musical College of Roosevelt University announces that his pupil Kathleen Crawford, soprano, has been awarded a Fulbright Fellowship to the Mozarteum in Salzburg, Austria. Joan Volek, coloratura soprano, a former Fulbright winner from this studio, has recently been heard at the Landestheater in Salzburg in leading roles in "The Magic Flute", "Traviata", "The Countess Maritza", and "Martha".

Members of the 28th annual Summer Harp Colony of America with its founder and director, Carlos Salzedo



Class

Schools and Studios

Hazel B. Morgan, Associate Professor of Music Education in the School of Music at Northwestern University flew to Copenhagen on August 2, to attend the third meeting of the International Music Education Society. She will be one of four members of the Music Educators National Conference, U.S.A. to attend. Others in attendance are Marguerite Hood, University of Michigan, Theodore Norman, University of Washington and Vanette Lawler, Executive Secretary of the Music Educators National Conference, U.S.A.

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Letters to the Editor

PHILHARMONIC EDITORIAL

A Correction . . .

To the Editor:

As the General Manager of the President's Program, may I make a factual correction to your lead editorial in the July issue of *MUSICAL AMERICA*? Since we do not spend any of the government funds allotted for this Program on publicity or press agency, it is all the more important that the information which does reach the public through such influential publications as yours should be accurate.

The New York Philharmonic tour of South America was not "the first venture of the sort in the relationship between the two Americas"—although it was one of the most impressive to date. However, it is only the latest in a series of first-class American performing arts attractions which the American National Theatre and Academy (as the State Department's professional agency) has sent to visit our Latin American friends in the four years since the program has been in operation.

Other attractions which have played the South American circuit include "Porgy and Bess", the American Ballet Theatre, the New Orleans Symphony Orchestra, the Minnesota University Theatre, the Jose Limon Dance Company, the Jubilee Singers, Philippa Schuyler (pianist) and Everett Lee (conductor), Joyce Flissler (violinist), ballet stars Tallchief and Eglevsky, Dizzy Gillespie and his Jazz Band, the New York Woodwind Quintet, Joseph Fuchs (violinist), Blanche Thebom, the Zimmler Sinfonietta, the Columbus Boychoir, the Stanley Quartet.

At the current time, the San Francisco Ballet and the Catholic University Theatre are in the middle of Latin American tours as extensive as was the Philharmonic's. All of these groups have had success—each of course on its own level and in its own style.

Robert C. Schnitzer, Gen. Mgr.,
 International Cultural Exchange
 Service, ANTA,
 New York, N. Y.

And a Compliment . . .

To the Editor:

How true that "the world has more love for artists than for politicians". It is gratifying that this was stated as candidly, aptly and poignantly as it was in your editorial, "Latin-American Paradox Points Moral", in your last issue.

I've long been an avid reader of *MUSICAL AMERICA* with much interest in most items, but the particular article mentioned heretofore has done the rare by fully awakening a most valid point of view in myself, and I'm sure in many others too, that just needed specific pinpointing which was so well done in this tightly knit, thorough article.

More, please, of such important writing, and congratulations on your fine publication in general.

Michael Mundy
 Plandome, N. Y.

Haydn Letters

To the Editor:

I am preparing a collected edition of Joseph's Haydn's letters. May I ask any of your readers who own

autograph Haydn letters or other documents to get in touch with me?

H. C. Robbins Landon
 Eitelberggasse 13,
 Vienna XIII, Austria

WCBS-TV To Present Young People Concerts

WCBS-TV, in association with the Board of Education of the City of New York, will present six special hour-long concerts for young people this fall. The six concerts, the first of which will be broadcast Sunday afternoon, Oct. 19, will be produced by Young Audiences, Inc., a non-profit organization devoted to bringing pupils in the nation's elementary and secondary schools into direct contact with good music. Subsequent concerts have been scheduled for Sundays Oct. 26, Nov. 9, 23 and 30, and Dec. 14. The concerts on WCBS-TV will feature string quartets, trios, woodwind and brass quintets, voice, percussion and similar units. The ensembles, so chosen to present major sections of a full orchestra, have a multiple purpose: to stimulate interest in great music, to introduce the youngsters to a wide variety of instruments and thus uncover hidden

talent, and to build future audiences of "live" music.

Geared for children from first grade through high school, each concert will average 40 minutes of playing time with about 20 minutes left for the children in the studio audience to go on stage and examine the instruments and to question the performers.

Rudolph Ganz Series Over WBBM, Chicago

Chicago.—"A Summer Night at Ravinia with Rudolph Ganz" is the name of a new series launched by WBBM, a local radio station. The program, which is heard each Saturday evening consists of conversations with, and performances by famous musicians and singers. The opening broadcast featured Mildred Miller and Wilma Spence.

Musical Courier Sold to Lisa Trompeter

Mrs. Lisa Roma Trompeter has purchased the *Musical Courier* from Gainsburg-Schack, Inc., and has taken over the presidency and direction as of the July issue. No changes in the staff are announced. A singer and teacher, Mrs. Trompeter toured America in 1928 with Maurice Ravel in recitals of his songs, and she formerly was professor of singing at the University of Southern California.

In the news 20 years ago

Grace Moore and Gustave Charpentier discussing the film version of the composer's opera "Louise", starring Grace Moore



The liveliest excitement in the final weeks of the Lewisohn Stadium season is caused by the appearances of Josef Hofmann. On Aug. 9 he makes his open-air debut, attracting an audience of 19,000, which figure was duplicated at his second appearance on Aug. 15.

Mr. Hofmann's second appearance marks the debut of Alexander Hilsberg, who conducts a stirring performance of Tchaikovsky's Fourth Symphony.

Richard Tauber and Lawrence Tibbett make triumphant concert tours of Australia. Alexander Kipnis and Kirsten Flagstad heard in recital and with orchestra in Melbourne and Sydney.

Benjamin Britten is soloist in the first performance of his Piano Con-

certo by Sir Henry Wood in the 44th season of London's Promenade Concerts.

Prague jubilee performances of Janacek's operas "Liska Bistruska", "Kata Kabanova" and "Jenufa" and other music are presented on the occasion of the 10th anniversary of the death of the composer.

Among compositions heard at the Sixth International Festival of Contemporary Music held in Venice from Sept. 5 to 13 are a vigorous Viola Concerto by William Walton, some curious Bachian-folklorist confessions by Heitor Villa-Lobos, and a rather grey and academic piano concerto by Leo Sowerby. Among the conductors were Dimitri Mitropoulos, Paul Sacher, Nino Sanzogno, and Bernardino Molinari.

OBITUARIES

PERCY A. SCHOLES

London.—Percy A. Scholes, English music critic and scholar, has died in Switzerland, according to friends here. He was 81 years old. He had gone to Vevey thirty years ago, for reasons of health. Mr. Scholes was best known for "The Oxford Companion to Music", which was first published in 1938 and which established a record for musical reference work in 1956, when the ninth edition had a second printing. But he published many other books, including "The Puritans and Music", "The Great Dr. Burney", "The Mirror of Music, 1844-1944", and "Music Appreciation: Its History and Techniques". Queen Elizabeth II decorated him with the Order of the British Empire two years ago.

Mr. Scholes was born in Leeds. Before devoting himself entirely to writing, he taught music at Kent College in Canterbury and later at Kingswood College in Grahamstown, South Africa. He became a music critic for the London *Observer* and music director for the British Broadcasting Company. He was heard every two weeks in a broadcast giving his impressions of broadcast music.

He lectured at Oxford, Cambridge, London, and Manchester Universities in England and at several American universities, including New York University. Mr. Scholes was a fellow of the Society of Antiquaries and of the Royal Historical Society and a corresponding member of the American Musicological Society. He was also founder and general secretary of the Anglo-American Conference on Musical Education.

Other books of his are "The Listener's History of Music," the "Concise Oxford Dictionary of Music," and "God Save the Queen! The History and Romance of the World's First National Anthem".

MAXIM SCHAPIRO

Carmel, Calif.—Maxim Schapiro, Russian-born pianist, died here on July 19 a few minutes after suffering a heart attack while playing Mozart's "Coronation" Concerto with the orchestra at the Carmel Bach Festival. He was 58 and a naturalized American citizen.

Mr. Schapiro, who was born in

Saratov, Russia, was a graduate of the Moscow Conservatory and of the Law School of Moscow University. He studied philosophy at Freiburg University and psychology with Alfred Adler. He made his New York debut as a pianist in 1927 and was known as a leading concert artist throughout the world, noted particularly for his performances of contemporary music.

He was founder and chairman of the Institute of Contemporary Music, sponsored by the Hart Musical Foundation, and he helped arrange exchanges of young French and American artists. He also was well known as a lecturer and teacher. He made his home at Mill Valley, Calif., with his wife, the former Jane Eddy, a cellist and composer, who was with him at his death.

ROMANO ROMANI

Baltimore.—Romano Romani, composer, conductor, and teacher of many Metropolitan Opera singers, died on July 5 at the home of one of his former pupils, Rosa Ponselle. He was 74. He had just sat down at the piano to accompany one of Miss Ponselle's voice pupils when he collapsed with a heart attack. Mr. Romani had been living in Santa Monica, Calif., and was en route to Europe with his son, Romano Romani, Jr. He had stopped off to visit Miss Ponselle.

Mr. Romani was born in Italy, and studied at the Royal Conservatory of Naples and the Milan Conservatory. He was a protege of Puccini. At nineteen, he became musical director for the Columbia Gramophone Company of Milan and went to New York as its representative. He settled there. From 1915, he devoted himself to voice teaching and coaching. Among those who worked with him were Zinka Milanov, Vivian Della Chiesa, and Marion Telva.

Among Mr. Romani's compositions were three operas, "Zulma", "Rosana", and "Fedra", which won first prize in a nationwide contest in Italy and had its premiere in Rome in 1914, with Rosa Raisa singing the title role and Tullio Serafin conducting.

He is survived by his wife, Ruth, his son, and a sister, Mrs. Lola Savvazini, in Italy.

VERA FOKINA

Vera Fokina, celebrated dancer and widow of Michel Fokine, died on July 29 at the home of her son, Vitale Fokine, in Jackson Heights, New York City, after a stroke. She would have been 70 years old on Sunday, Aug. 3.

Mme. Fokina was born in St. Petersburg (now Leningrad) and was graduated from the Imperial School of Ballet in 1904. Her maiden name was Antonova. The great choreographer and innovator of ballet, Michel Fokine, had begun his career as a teacher in 1902 at the Imperial Ballet School, and his future wife was one of his students there. They were married in 1905, the year that he created his famous "Dying Swan" for Anna Pavlova. Mme. Fokina was an enthusiastic believer in her husband's ideas and reforms and became a leading exponent of his choreography. She won her greatest successes in his ballets.

In 1908, she went to France to join the Diaghileff Ballet, with which her husband was associated during its most brilliant period. At the outbreak of World War I, the Fokines

returned to Russia, where Mme. Fokina was soloist at the Maryinsky Theatre, but in 1918 they left Russia, never to return. They came to the United States in 1919, and Mme. Fokina gave a concert at the Metropolitan Opera House. The Fokines formed a ballet company which toured the United States. In 1928, Mme. Fokina retired from the stage. She leaves two grandchildren, besides her son.

RUDOLF VON LABAN

London.—Rudolf von Laban, creator of a system of dance that influenced modern dance in Europe profoundly, teacher of Mary Wigman and Kurt Jooss, and inventor of the method of dance notation known as Labanotation, died on July 1, at the age of 78.

Mr. Laban was born in Bratislava, which was then part of the Austro-Hungarian Empire. He first studied painting in Munich, and, from 1900 to 1907, at the Ecole Des Beaux Arts in Paris, where he developed an interest in dancing and the theatre. He appeared at the Moulin Rouge, using a stage name.

From 1911 to 1914, he was director of the Lago Maggiore Summer Festivals at Ancona, Switzerland. He also produced festivals in Munich in the winter. In 1915, he went to Zurich and set up his Choreographic Institute. Wigman began her studies with him in 1913 and Jooss joined his group in 1921. In 1926, Mr. Laban visited the United States and Mexico, giving lectures.

EYVIND LAHOLM

Eyvind Laholm, operatic tenor and voice teacher, died on July 18 of a heart attack at his home in the Ansonia Hotel in New York. He was 64. Mr. Laholm made his debut at the Metropolitan Opera on Dec. 6, 1939, as Siegmund in Wagner's "Die Walkure". For the previous fourteen years he had been singing in European opera houses. He remained at the Metropolitan for two seasons before taking up his work as a teacher.

His life was adventurous. His real name was Edwin Johnson but he formed his stage name from the old Swedish version of Edwin, Eyvind, and Laholm, the Swedish town where his parents were born. Mr. Laholm was born in Eau Claire, Wisconsin. At fourteen, he ran away from home, wandering through the Far West and Mexico, riding the rods and working at odd jobs. He had considerable success as a boxer, which enabled him to become heavyweight champion of the Navy in 1918.

After the war, he studied singing with William S. Brady in New York. He went to Germany and was engaged by the Essen Opera, where his success led to engagements at other houses. He learned over 100 roles.

Mr. Laholm leaves a daughter, Sybil, and three brothers, Harry, Carl, and Victor Johnson.

FRANCES E. CLARK

Salt Lake City.—Frances E. Clark, noted for her development of the uses of recorded music in education, died here on June 12, at the age of 98. She had lived in Salt Lake City for the past ten years. She was born on May 27, 1860 near Angola, Ind., and was married to John Clark in 1874. He died in 1880, and Mrs. Clark took up her education, graduating from Tri-State College, Angola, and studying music in Detroit and Chicago. From 1888 to 1911 she was

music instructor and supervisor in various schools in Wisconsin, Iowa, and Illinois.

In 1909 she began to develop the educational possibilities of recorded music, and in 1911 the Victor Talking Machine Company asked her to set up an educational department. She remained its director until 1947. Mrs. Clark directed the building of the Temple of Music at the Panama-Pacific Exposition in San Francisco in 1915. She wrote many articles and pamphlets on music education. In 1928, she was a United States delegate to the meeting of the Anglo-American Music Conference in London.

She is survived by a son, John Elliott Clark, one grandchild, and five great-grandchildren.

MARIE SUNDELIUS

Boston.—Marie Sundelius, Swedish-American lyric soprano who was a member of the Metropolitan Opera Company from 1916 to 1924, died of a heart attack here on June 26. She was 76.

Mme. Sundelius was born in Karlstad, Sweden, and was brought to the United States when she was 9. She began her career as a church soloist in Somerville, Mass., and was first heard in New York as a soloist in Bossi's oratorio, "Jeanne d'Arc", in 1915. She made her debut at the Metropolitan on Nov. 25, 1916, as the First Priestess in Gluck's "Iphigenie auf Tauris". After leaving the Metropolitan in 1924, she gave concerts and appeared in oratorio both here and abroad for several years. When she retired, she took up teaching at the New England Conservatory of Music, which established a scholarship in her honor last year.

In 1923, Mme. Sundelius was decorated with the Order of Litteris et Artibus by King Gustav of Sweden in recognition of her help in the advancement of Swedish music in America. She appeared at the Royal Opera in Stockholm that year. She also was made an honorary member of Orpheu Dranguar, Sweden's oldest singing society.

In 1906, Mme. Sundelius was married to Gustav Sundelius, editor of the newspaper *Swedish North Star*. He died twelve years ago. She is survived by a brother, A. Thomas Sundborg.

ELISA SOUSA PEDROSA

Lisbon, Portugal.—Elisa Sousa Pedrosa, Portuguese pianist, founder of the Circulo de Cultura Musical, and a noted patroness of music in Portugal, died at the age of 87 in her home in Lisbon on May 18.

For many years her home was open not only to all internationally known musicians, but to young aspirants whom she helped in difficult moments. Her great work was the Circulo de Cultura Musical which enabled music-lovers of Lisbon as well as other cities of continental Portugal, the colonies in Africa, India, the Azores and Madeira to hear world-famous artists.

—K. H. de C.

LILY STRICKLAND

Hendersonville, N. C.—Mrs. Courtenay Anderson, composer known professionally as Lily Strickland, died here of a heart attack on June 6. She was 71. Born Lily Teresa Strickland at Anderson, S. C., she studied at Converse College and received her Doctor's degree in music at the Institute of Musical Art, New York. She married Courtenay Anderson in 1911.

A prolific composer, particularly of songs, she wrote three operas, an

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oratorio, a symphonic suite on Negro themes, and other instrumental music. Perhaps best known of her piano compositions is "Charleston Suite". She also wrote the oratorio, "St. John the Beloved", and more than 75 songs including "Lindy Lou", "Bayou Songs", the ballad "My Lover Is a Fisherman", and "Songs of India".

Lily Strickland was a member of ASCAP and of American penwomen. Several music clubs in South Carolina were named for her.

EUGENE GOOSSENS, SR.

London. — Eugene Goossens Sr., former conductor of the Carl Rosa Opera Company and father of four famous musical children, died in a hospital here on July 31. He was 91 years old.

He was born in 1867 in Bordeaux, France, the son of a conductor of Belgian origin who settled in England after various engagements in France, Italy and Belgium. He was sent to Belgium as a boy and studied violin and composition at the Brussels Conservatoire. After assisting his father as sub-conductor of the Carl Rosa Opera Company, he became principal conductor and later took up residence in Kensington as a teacher.

His eldest son is Sir Eugene Goossens, composer and conductor, who was leader of the Rochester Philharmonic and of the Cincinnati Symphony from 1931 to 1946. A second son, Leon, is a famous oboist, and two daughters, Marie and Sidonie, are the harpists of the London Symphony and the BBC Symphony. Early this year the four children appeared together in concert for the first time, with their father as guest of honor, and played a work especially composed for the occasion by Sir Eugene.

FRANKLIN W. RIKER

Statesville, N. C.—Franklin Wing Riker, 82, composer, singer, and music teacher, died at his home here on July 15.

A native of Burlington, Vt., after World War I Mr. Riker performed as a tenor soloist in the choirs of several churches and synagogues in New York City. He taught singing in New York and Philadelphia. He was dean of voice at the Cornish School in Seattle, and taught at Davidson College and High Point College in North Carolina. He composed mainly sacred works.

He is survived by his widow, Mrs. Lois Long Riker, two daughters, Mrs. Sterling H. Anders of Princeton, N. J., and Mrs. Albert W. Ham of New York, and a granddaughter.

GUY PENE DU BOIS

Boston.—Guy Pene du Bois, 74, music and art critic and painter, died of cancer here on July 18. Born in Brooklyn, he joined the New York American as a reporter, and later, in pre-World War I years, wrote music criticism for the newspaper. In later years he turned to painting, and his work has been represented in many leading museums. He was art critic for the New York Tribune and the New York Evening Post. He leaves a son, William and a daughter.

RATAN DEVI

Cambridge, Mass.—Mrs. Frances Bitter, known under the name of Ratan Devi as a singer of Hindu and Kashmiri folk songs, died of a heart ailment in Phillips House of Massachusetts General Hospital on July 14. Born in England, she started her career as a singer in 1915. Her first marriage was to Ananda Coomara-

Swamy, who later became curator of Oriental art at the Boston Museum of Fine Arts. She later married Francis Bitter, Associate Dean of Science at Massachusetts Institute of Technology. She is survived by her husband, by a daughter by her first marriage, Rohini Coomara of New York, by two sisters, and a granddaughter.

ALICE NICHOLS

Alice Nichols, 62, pianist voice teacher, died at Roosevelt Hospital on July 17. She served as assistant coach with the late Herbert Wither- spoon at the Chicago Musical College. For several years she was accom- panist for the late Georges Barère, and was pianist for the New York Flute Club for ten years.

After her marriage to Jerome Kroeger in 1926, she devoted her time increasingly to vocal coaching. Among the operatic singers she coached were Paul Althouse, Frederick Jagel, Helen Jepson, Jeannette Vreeland, and many younger artists now with the Metropolitan Opera.

Surviving are a brother, Robert Nichols, of Miami, Fla., and a sister, Mrs. Carrier Stone of Hardwick, Va.

MAX KOTLARSKY

Hunter, N. Y.—Max Kotlarsky, 61, concert pianist and teacher, died at his summer home here on July 24. Mr. Kotlarsky was considered a child prodigy when he began his musical training under the tutelage of Albert Ross Parsons. Later he studied with Artur Schnabel in Berlin. Ill health forced Mr. Kotlarsky to retire. He gave his last concert in Town Hall on Dec. 2, 1946, 27 years after his New York debut.

Surviving are his widow, Aida, and three brothers, Serge, Lynn and Morris, all of New York.

Washington Opera Casts Three Works

Washington, D. C.—The Opera Society of Washington has announced its plans for the 1958-59 season. The three operas chosen are Mozart's "The Marriage of Figaro", Stravinsky's "The Rake's Progress", and Verdi's "Falstaff". "The Rake's Progress" will have its Washington premiere, and "Falstaff" has not been heard here since 1896.

The cast for "The Marriage of Figaro" will include Phyllis Frankel, Donald Gramm, John Reardon, Lee Cass, Irene Jordan, Judith Raskin, and Eva Wolfe. John McCollum will sing the part of the Rake in the Stravinsky opera. Others in the cast will include Marguerite Willauer, Robert Rue, and Nell Tanegman. Scheduled to sing in "Falstaff" are Eunice Alberts, Maria di Gerlando, Lee Cass, Robert Trehv, Frank Porretta and others still to be named, including the singer of the title role.

Paul Callaway will be musical director for all three operas, conducting the Opera Society Chorus and the National Symphony Orchestra.

Oklahoma Symphony Announces Future Plans

Oklahoma City, Okla.—Guy Fraser Harrison, music director and conductor of the Oklahoma City Symphony, has announced his plans for the 12 subscription concerts of the 1958-59 season. Included are two commemorative programs, nine guest soloists and a performance by the winner of a new state-wide competi-



Following a concert by Amparo Iturbi for the White Bear Lake Civic Music Association, from left to right: Floyd L. Carlson, vice president; Helen Hedman Carlson, president; Amparo Iturbi; Marionetta Ritchie, secretary; and standing, Catherine Doerer

tion, the Bloch Young Artists Award, sponsored by Mrs. Jules Bloch of Oklahoma City and initiated by the Oklahoma Federation of Music Clubs and the Women's Committee of the Oklahoma City Symphony. Finals for applicants in violin, viola, piano and voice will be held Oct. 18, with the winner appearing Jan. 13.

Soloists appearing are violinists Isaac Stern Nov. 11, and Johanna Martzy Dec. 9; pianists Moura Lympany Jan. 6, Leon Fleisher Feb. 17 and Jacques Abram March 31; harpist Marcel Grandjany March 1, soprano Victoria de los Angeles Feb. 10, and on Nov. 18 John Sebastian will play the American premiere of the Villalobos Concerto for Harmonica and Orchestra.

Houston Symphony Increases Concerts

Houston, Tex.—The Houston Symphony will present 30 subscription concerts in 15 pairs next season, Oct. 20 through April 7, under a new plan by which subscribers may buy either the entire series of 15 concerts or may select any 12 Monday or any 12 Tuesday concerts. The increase from this season's 12 pairs to the scheduled 15 next season makes it possible to space the concerts at more regular intervals and permits guest conductors in most instances to conduct two pairs of concerts each.

Leopold Stokowski, music direc-

tor of the orchestra, will conduct 16 of the 30 concerts. Guest conductors will be Sir Malcolm Sargent, Walter Susskind, Andre Kostelanetz and Sir Thomas Beecham. Soloists for the season include pianists Glenn Gould, Grant Johannesen, Francesca Bernasconi, and Mr. Susskind, (who, in his first pair of concerts, will appear in the double role of conductor and piano soloist), violinists Nathan Milstein and Isaac Stern, and the Houston Choral.

Michigan State Plans Two Series

East Lansing, Mich.—The Michigan State University Lecture-Concert program for the 1958-59 season will consist of two series. Series "A" will feature the New York City Ballet, the Danish National Orchestra, the Boston Pops Tour Orchestra, the New York City Opera Company in Mozart's "Abduction from the Seraglio", the Canadian Players in "As You Like It", Nathan Milstein, and the Robert Shaw Choral.

For Series "B" the New York City Ballet, Boston Orchestra, Melachrino and his Orchestra, the New York City Opera Company in Verdi's "Macbeth", Elisabeth Schwarzkopf, the Canadian Players in Shaw's "The Devil's Disciple", Leon Fleischer, and the Heidelberg Chorus are scheduled. Lectures will be given by Richard Armour, Linus Pauling, and Alis-tair Cooke.

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Israel Opera Is Revived In New Theatre in Tel-Aviv

Tel-Aviv. — May 1958 marked an important date in the operatic history of this country. Since 1923, when Maestro Golinkin became the founder of opera in Israel, operatic groups have risen and fallen, ending with a total lull that went on for several years. This lull has now been broken and the reason: "cherchez la femme", as the French would say. The woman is Edis de Philippe, who was also head of the former Israel Opera. The very revival of opera in Israel is a proof of the saying that if a woman sets her heart on something, she usually gets it. Well, Miss de Philippe wanted an opera and she attained her object.

Opera Problem Acute

But the problem of opera, acute all over the world, will be no less acute in a small country like Israel, with a total population amounting to one-fourth of New York. It is to be hoped that Miss de Philippe will keep on being as courageous and unyielding when everyday problems of opera crop up, one after the other, for the country is certainly in need of such an institution. It is a fact that the intense musical life of Israel manifests itself mainly in instrumental music, while vocal life has not developed to the same extent. One of the reasons is the lack of a good opera. As a result, vocal music has been lagging; the country's best singers looked for engagements abroad; and the Israeli composer was reluctant to tackle the most complicated musical form, as he saw no chance of his work being put on the stage.

The Israel Opera's first evening took place in the new hall facing the beach of Tel-Aviv, a small (800) but dainty and intimate one, with light blue color reigning. The institution was inaugurated, like the Metropolitan in 1883, with Gounod's "Faust". Miss de Philippe was the producer and Alexander Tarsky the conductor. The cast was a local one, except for a guest star from the Paris Opera, Georges Vaillant, who sang the role of Mephisto in French (the whole production was in Hebrew). He provided the desired combination of a brilliant actor and fine singer. The local cast included Jacob Seiden as Faust, Mathilde Ben-Nun as Marguerite, Zigmund Rosenfeld as Valentine, Uli Shoken as Siebel, Naomi Pinkus as Martha, and Shmuel Ashkenazi as Wagner. It is no wonder this newly formed cast found it hard to reach Vaillant's level, but the production as a whole had considerable coherence, and the conductor succeeded in pulling all the different elements together.

"Don Pasquale" Given

More satisfying was the local premiere of Donizetti's "Don Pasquale", put on four days later, co-produced by Miss de Philippe and Stephen Beinl. The charming gaiety of the score and the truly evoked spirit of opera-buffa turned this into a pleasantly relaxing evening, under the firm and meticulous hand of Izidor Shabsay, with the capable help of the stage designer Genia Berger. The cast this time included a guest soprano, Marilyn Tyler, whose beautifully light and fresh voice became the role of

of Norina. She also proved to be a very good actress, though with somewhat exaggerated personal display. The others were Raphael Polani, a promising young bass, who was absolutely at home on the stage as Don Pasquale, with a mellow but not fully developed voice; Zigmund Rosenfeld, as a convincing Dr. Malatesta; Shmaya Ashkenazi, who was not equal to the task of Ernesto that evening; and Shmuel Ashkenazi as the Notary.

Music Visitors Increase

Artistic traffic to and from Israel has been quite heavy lately and seems to be getting heavier from day to day. Artists of different categories and standards are swarming in, to the delight of audiences, who are simply faced with an embarras de choix, much less so to the delight of the local artists, who lack the benefit of the halo of glory of a stranger. The mere list of artists and groups who have appeared lately would fill pages. To start with, ballets and dance groups have been more in fashion this year. From Paris came Les Ballets Jean Babilé, a group of about fifteen dancers in a classical and modern repertoire, highly influenced by the individual personality of their leader, Jean Babilé. Later the "Kolo" Yugoslav State Company arrived, consisting of about forty dancers in an enchanting variety of slavonic and oriental folk dances. From three different corners of the world came Shanta Rao and her dancers, who revealed totally different dancing conceptions; the Brazilian group, and (a sharp turn westwards) the London Festival Ballet in two different programs—classical and modern—with such personalities as Alicia Markova and Anton Dolin. Earlier in the season we heard Ima Sumac, and the Golden Gate Singers who enchanted listeners with the harmonious blending of their voices.

The IPO's current season, the first in its new home named the Temple of Culture (the Frederic Mann Auditorium) is one of the busiest it has had. Instead of the ten subscription concerts, it has fourteen now, with specials and solo recitals in between, and a growing tendency to include choral and vocal works, which is to be most warmly welcomed.

Concerts Sell Out

A most gratifying fact is that all these concerts and recitals are sold out, even when repeated, despite the fact that the new auditorium has a capacity of over 2,700. There is a large audience eager to listen to good music. Still, one has the feeling that a little less of this excellent music would do good to audiences and musicians alike. An unending procession of concerts is all too apt to breed routine, even when headed by top musicians. And of those we have had an abundance this season.

José Iturbi who appeared with the IPO in a special concert in the double role of conductor and soloist, left a much deeper impression in his role as soloist in Beethoven's Third Piano Concerto, Mozart's D minor (K. 466), and Gershwin's "Rhapsody in Blue". He was followed by Paul Klecki, whose third visit it was. Mr. Klecki conducted a program of



D. Roseblum

Marilyn Tyler, as Norina, and Raphael Polani, as Don Pasquale, in the production of Donizetti's opera at the Israel Opera in Tel-Aviv

Brahms (Haydn Variations), Beethoven ("Eroica") and Tchaikovsky (Violin Concerto) with a firm grip and emotional intensity. The soloist was Erica Morini, who had already visited the country some twenty years ago. Her luscious tone and temperament were well evident.

Klecki Leads Special Concert

In a special concert Klecki offered Mendelssohn's "Fingal's Cave" Overture, Brahms's First Symphony and Liszt's Piano Concerto No. 1. The soloist this time was Amiram Rigai, now known to the American public, who well mastered the ample technical problems of the work. The baton was then handed over to Alfred Wallenstein who conducted a routine performance of Brahms's German Requiem, in Dror's Hebrew version, with Lotte Laufer, soprano, Ephraim Biran, baritone, and the Tel-Aviv Chamber Choir directed by E. Lustig. Mr. Wallenstein later offered a sparkling performance of Prokofiev's Seventh Symphony and Haydn's "Clock" Symphony. Soloist in this concert was Alexander Brailowsky who combined technical mastery and poetic conception in the worn-out Rachmaninoff Concerto No. 2. Mr. Brailowsky, whose programs centered around Slavic music, had a tremendous appeal both in recital and in special popular concerts where he played Chopin's First Piano Concerto and Tchaikovsky's First under the baton of George Singer.

The IPO's programs are very rich this season — actually over-rich — every other concert, a new soloist. This problem of "soloist-concerts" as they might be dubbed, handicaps conductors, who are not free in building up a purely symphonic program. It was therefore a relief to hear Charles Munch conduct twice without soloists interesting and unconventional programs, including Schumann's Symphony No. 4, Samuel Barber's "Medea's Meditation and Dance Vengeance", Debussy's Three Nocturnes with a women's chorus from the Rinalta Choir, Roussel's "Bacchus et Ariane" Second Suite, Berlioz's "Symphonie

Fantastique", and Handel's Concerto Grosso op. 6, No. 4. These concerts revealed the IPO at its best. Munch drew from the orchestra an opulence of tone, beautiful coloring, and vitality, that made it soar higher than ever.

Next came Sergiu Celibidache, who has already conducted several times here. A born musician, with a keen musical ear and a fiery temperament, whose physical movements are grossly exaggerated. I prefer to listen to him with ears wide open and eyes closed. His program included Shostakovich's Ninth Symphony and Cherubini's "Anacreon" Overture, with the Mozart Clarinet Concerto sensitively played by IPO first clarinetist Yona Ettlinger.

Three local musicians took part in the eighth subscription concert, conductor George Singer, Pinna Salzman, piano, and Frank Peleg, cembalo. Pinna Salzman was equal to the demands of the Bartok Third Piano Concerto, and George Singer had the orchestra well under control in Beethoven's "Prometheus" Overture and Mahler's Fifth Symphony.

—Samuel Matalon

Ten Conductors Listed For Vienna Ensemble

Vienna.—Conductors of the Vienna Philharmonic during the 1958-59 season will include Karl Boehm, Herbert von Karajan, Hans Knappertsbusch, Rafael Kubelik, Dimitri Mitropoulos, Eugene Ormandy, Mario Rossi, Carl Schuricht, and Leopold Stokowski. A special performance of "The Creation" commemorating the 150th anniversary of the death of Haydn will be conducted by Volkmar Andreae.

Venice, Italy.—Due to the death of Alessandro Piovesan, organizer of the International Festival of Contemporary Music, the president of the Biennale, Giovanni Ponti has appointed Ferrante Mecenati and Virgilio Mortari in the respective charges of the organization and artistic direction of the festival.

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Baritone

OZAN MARSH
Pianist

MILDRED MILLER
Mezzo-Soprano

MAC MORGAN
Baritone

WILLIAM PRIMROSE
Violist

MICHAEL RABIN
Violinist

SANROMÁ
Baldwin Piano Pianist

ELEANOR STEBER
Soprano

BRIAN SULLIVAN
Tenor

Personal Direction
KURT WEINHOLD

FRANCES BIBLE
Mezzo-Soprano

WALTER CASSEL
Baritone

NADINE CONNER
Soprano

JON CRAIN
Tenor

ALBERT DA COSTA
Tenor

LISA DELLA CASA
Soprano

IGOR GORIN
Baritone

LOUIS KENTNER
Pianist

WITOLD MALCUZYNSKI
Pianist

JOHANNA MARTZY
Violinist

DOROTHY MAYNOR
Soprano

YEHUDI MENUHIN
Violinist

LEONARD PENNARIO
Pianist

BERL SENOFSKY
Violinist

RISÉ STEVENS
Mezzo-Soprano

YI-KWEI SZE
Bass-Baritone

Alfred & Herbert TELTSCHIK
Duo-Pianists

ALEC TEMPLETON
Pianist

THOMAS L. THOMAS
Baritone

ROMAN TOTENBERG
Violinist

Dorothy WARENSKJOLD
Soprano

FRANCES YEEND
Soprano

Personal Direction
ANDRE MERTENS

LORENZO ALVARY
Metropolitan, San Francisco, Teatro Colon, & Paris Opera Basso

JORGE BOLET
Pianist

EUGENE CONLEY
Tenor

FERNANDO CORENA
Basso

CHRISTIAN FERRAS
Violinist

MAUREEN FORRESTER
Contralto

HERMAN GODES
Pianist

ERIKA KOETH
Soprano

FLAVIANO LABO
Tenor

JAN RUBES
Bass-Baritone

GIULIETTA SIMIONATO
Mezzo-Soprano

LEOPOLD SIMONEAU
Vienna State Opera, La Scala, Teatro Colon Tenor

GERARD SOUZAY
Baritone

RENATA TEBALDI
Soprano

THEODOR UPPMAN
Baritone